

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 11, 1959

Mr. Gordon M. Smith, Director
Albright Art Gallery
Buffalo 22, New York

Dear Mr. Smith:

We are still recovering from the avalanche of attendance at the Shahn exhibition and I am now giving you the evaluations of four of the objects which had originally been acquired from this gallery.

John Marin - CITY CONSTRUCTION, 1932	\$5-6000.
Watercolor - 21½" w. x 23" h.	
Niles Spencer - NEW ENGLAND HOUSES, 1924	\$2800.
(or LANDSCAPE)	
Oil - 42" w. x 35" h.	
William Zorach - FLOATING FIGURE, 1922	\$4500.
African mahogany - 33½" l.	
Edward Hicks - THE PEACEABLE KINGDOM, c. 1830	\$10-12,000.
Oil	

Because I thought that you would wish to obtain the latest figures on Prendergast and Shinn, I sent on the photographs to Antoinette Kraushaar and a copy of my letter is enclosed. I am sure that she will furnish the information you request promptly. The valuation on the Dickinson will follow as soon as I can locate the proper source.

And so, my very best regards.

Sincerely yours,

EGH:pb
Enclosure

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April 11, 1959

Art News
32 East 57 Street
New York, N. Y.

Gentlemen:

Mr. Stephen S. King, Production Manager of the University of California Press advised us that the progressive proof for "Awake Poplars" by Arthur G. Dove were sent directly to you. Will you kindly have these returned to us at your convenience.

Thank you.

Sincerely yours

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This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(24)

NA031 PD=SHERMAN TEX 11 1127AMC=

1959 APR 11 PM 1 25

DOWNTOWN GALLERY=

32 EAST 51 ST=

SORRY FOR MISUNDERSTANDING ABOUT ARRANGEMENTS. SCHEDULED
SHOWING DIS ALLOWS PARTY SHIPMENT. SINCERE THANKS. LETTER
WILL FOLLOW=

PATRICK SHANNON ART DEPT AUSTIN COLLEGE=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

AUSTIN COLLEGE

FOUNDED 1849
SHERMAN, TEXAS

ART DEPARTMENT

AIR MAIL

16 April 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
New York 22, N. Y.

Dear Mrs. Halpert:

We received your telegram this morning and to our disappointment realize that there was a misunderstanding about the arrangements for the shipment of the John Marin and Georgia O'Keefe. We were not informed in any of our correspondence that we were to make the necessary arrangements with Budworth to have the paintings picked up. We are truly sorry for we did not know or we could have done this.

Because travelling time would cut down our being able to show the pictures but for four days in the allotted space we have scheduled, please do not send the paintings at this late date. We shall cancel the insurance policy as of today.

Could we schedule a loan from you for the Fall Semester, say October, of three or four paintings? (Shahn, Sheeler, Davis, Hattner, Marin, or O'Keefe?) If you feel that this is possible, we should be happy to make the necessary arrangements with Budworth to ship them to us.

Again, thank you for your kindness and cooperation in the generous consideration. We regret the misunderstanding about the shipping.

Sincerely yours,

David Patric Shannon
David Patric Shannon
Chairman

No secretary on Saturday.

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April 11, 1959

Mr. David Aronson, Chairman
Division of Art
Boston University
857 Commonwealth Avenue
Boston 18, Massachusetts

Dear David:

It was good to hear from you. I, too, am very sorry that I could not be present at the Dickinson opening, as I am a great admirer of his work and have always been interested, as you know, in what you and your associates are accomplishing at Boston University. However, I have to continue minding the store and find it very difficult to make trips out of the city.

Indeed I know a good deal about the show which opens on April 10th. Sybil has been here several times and I did my best to cooperate in this new venture of yours. While you are all gaily traipsing through the University Galleries, I am sitting at my desk this evening (the 10th) dictating this letter, together with a good many others which have been waiting for attention. Your next exhibition opens during the American Federation meetings in Washington which I had promised to attend. Perhaps I shall have better luck next season.

Of course I am delighted that your new gallery is actually under way. I still think that my original plan of an exhibition devoted to paintings and sculpture owned by collectors in Greater Boston and its periphery, which might reach in one direction as far as Fitchburg, would be most appropriate for the occasion. However, I should like to discuss this further with you and if you will let me know when you plan to be in New York, I shall arrange to set aside some time so that we can have a long, serious chat about the situation if you so desire. Won't you let me know.

In closing, I should like to tell you how much I liked the paintings in the exhibition U.S.A.

My best regards.

Sincerely yours,

EGH:pb

April 11, 1959

Mr. Robert Tyler Davis
8791 Southwest 62nd Terrace
Miami 43, Florida

Dear Mr. Davis:

Unfortunately your letter arrived at a very inopportune time. While I have used this excuse repeatedly, it is really authentic. The Ben Shahn exhibition with its unprecedented attendance made it impossible for us to attend to any correspondence or any other gallery functioning. However, I did mention the matter to Mitchell Siporin, head of the Art Department at Brandeis University, and would suggest that you communicate with him directly. There seem to be some changes in their current program but I think it would be very wise to write him immediately now that he is back in Waltham.

With the general reshuffling of museum personnel during the past two or three years, I should think that there would be some very interesting openings in the field for which you would be most admirably equipped. Unless you plan to be at the American Federation of Arts meetings to be held later in the month in Washington, D. C., I shall keep my big ears open and shall let you know of any other possibilities.

You are very kind to refer to the Battner and I am very glad that we could be of assistance to you.

My best regards to you and Mrs. Davis.

Sincerely yours,

RCH:pb

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April 11, 1959

Mr. Edwin W. Dickinson
420 West 119th Street
New York, N. Y.

Dear Mr. Dickinson:

I had the great pleasure of being present at the Brandeis University ceremonies at which you received the award and want to add my congratulations to the many others you received -- as a great admirer of your work.

Although I find this somewhat embarrassing, I have been asked by the Albright Gallery to reappraise for their insurance a good many paintings in their collection -- based on the current market value. There were a number included which were out of my immediate realm, including your painting entitled *THE ANNIVERSARY*, dated 1921. Could you give me the figure or would you refer me to someone who is equipped to do so? I should be most grateful and I am sure Mr. Smith of the Albright Gallery will appreciate your cooperation also.

And when you are in the neighborhood, I wish you would come in to say hello and to give me an opportunity to express my great admiration for your work.

Sincerely yours,

EGH:apb

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April 11, 1959

Mrs. Mack
Far Brook School
Short Hills, New Jersey

Dear Mrs. Mack:

Will you kindly let us know if you plan to
keep the two Ben Shahn silkscreen prints:

Portrait of Sacco & Vanzetti	\$35.
The Scientist	35.

Sincerely yours

144 EAST 38TH STREET
NEW YORK 16, N. Y.

April 11, 1957

Dear Sir,

I enclose check in the amount of \$1075 as an initial payment on the Marlin I bought from you recently. If satisfactory to you, I shall make the remaining payments of \$500 each on July 1, Oct 1 and Dec 15.

Sincerely yours,

John Truch

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April 11, 1959

Mrs. Carol Gimbel Greenberg
The Park Lane
299 Park Avenue
New York, N. Y.

Dear Mrs. Greenberg:

My attention has just been called to the fact that you have not called for your painting by Leon Hartl. Would you like to have me send it to the hotel? And won't you let me know when you wish to have the figure on the Alexander Brock.

I hope that I shall have the pleasure of seeing you during the current exhibition which to us is one of the exciting events of the season. I look forward to your visit.

Sincerely yours,

EGH:pb

April 11, 1968

Miss Antoinette Kraushaar
Kraushaar Galleries
1855 Madison Avenue
New York, N. Y.

Dear Antoinette:

Because I thought that your information would be much more reliable than mine, I am enclosing three photographs of paintings owned by the Albright Art Gallery for notations as to the current market value. Would you be good enough to send this data to Mr. Gordon M. Smith, the director.

These are part of an inclusive group Mr. Smith sent me and I have already written him about the others as the artists are on our roster.

Many thanks for your cooperation, and best regards.

Sincerely,

BGH:pb
Enclosures (3)

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April 11, 1939

Mrs. Richard Black
Abby Aldrich Beckefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary: (I am so pleased to return the compliment)

How well I know how slowly the wheels turn in large organizations. I have lived with the situation for many, many years and am always very sympathetic. Thus, think nothing more of the delay and let everyone pray with my little horse and rider. Whenever the time is appropriate you will get the decision and let me know accordingly. Naturally I am in no hurry to sell an example of this quality and will take it back any time you are sure that this weather-vane is finally vetoed. Meantime I too am sorry that the inspirational drawing is not available. However, from time to time I am surprised by some character who suddenly decides to sell something his grandmother had frightened him with in his youth and you can never tell. In any event, you may rest assured that I shall let you know the moment any similar picture comes on the market.

As you gather, I missed the Antiques Show this year because I found it impossible to get away from the gallery at the time. But one or two things have already come into my possession just the same as the purchaser could not place it as he had hoped. My batting average this way is not too bad unless the G's respond to the same object. Besides, I feel very cocky at the moment as I have added five really extraordinary pictures to our collection. These are being cleaned and framed.

I am looking forward to the catalogue of the traveling show as I am very curious about the selection made for that purpose. You are kind to think of me and I do hope that you will be in New York very soon, now that the season is tapering off somewhat and I won't be quite so harrassed as I was in September. The interest in art, and American especially, is getting me under.

My best regards,

Sincerely yours,

EGH:pb

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April 11, 1960

Mr. Robert F. Rosenstiel
718 South Broadway
Los Angeles 14, California

Dear Mr. Rosenstiel:

When I received your letter of March 17th, I referred to my carbon of a note sent to you three days before (which had evidently crossed with yours) and found I had answered all your questions and included a tentative list. To date I have heard nothing from you and since you indicate that the show is to be held from May 1st through the 3rd, I am writing again to ascertain whether the plans have been changed. If not, I would suggest that you wire me immediately, at the same time advising Budworth to arrange for the pick-up, packing and shipping.

So that no further delay is incurred — if you desire to have this material — I am enclosing the actual consignment form so that you may place the corresponding insurance before Budworth makes the pick-up.

Sincerely yours,

EGH:pb
Enclosure

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April 11, 1969

Dr. Allen S. Weller, Dean
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Dear Dean Weller:

Just to make sure that our previous letter regarding the matter had reached you personally, I am sending you this note regarding two paintings from those we consigned to the University for your Fine Arts Exhibition which we requested to have withdrawn from the return shipment to us and sent directly to the following:

1) Georgia O'Keeffe - BLACK PATIO DOOR - Insurance valuation \$3875.

123 Fort Wayne Art School and Museum
1026 West Berry Street
Fort Wayne 2, Indiana

Attention of Mr. Francis C. Baptist, Director.

This has been requested by Mr. Baptist who will pay the return expressage from Illinois and subsequently to the Downtown Gallery.

2) Ben Shahn - LUTE #1 - insurance valuation \$4500.

123 Mrs. L. B. Vassett
Box 368
Clinton, New Jersey

May I tell you how pleased I was with the list of purchases which was included in a recent letter I received. I also want to express my enthusiasm for your catalogue which as usual is a remarkable contribution to our American art literature.

My very best regards.

Sincerely yours,

ECM:ph

Copy to Mr. Francis C. Baptist

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April 11, 1950

Mr. L. Arnold Weissberger
Weissberger & Fresch
120 East 58th Street
New York 22, N. Y.

Dear Arnold:

You are a swell guy and I want to express my deep gratitude for the picture of our Brooklyn Bill. I am most grateful for your thoughtfulness and think the picture is perfectly swell.

Incidentally I am very curious to know whether you have followed through on our friend Peter Pollock. I still think it would be a wonderful idea to bring these two characters together. There is no one who is better suited for this kind of emotional campaign. What Ivy Lee did for Rockefeller plus some assistance on the outside could be surpassed under the very special circumstances only by good old Pete.

And so, best regards.

Sincerely yours,

EGH:pb

PHOENIX ART MUSEUM

CIVIC CENTER • 1625 NORTH CENTRAL AVENUE • PHOENIX, ARIZONA
F. M. HINKHOUSE, DIRECTOR AL B-5345

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April 12, 1959

My dear Mrs Halpert,

Thank you for your good letter of April 8. My Committee are as happy as I am about the loan of the Davis and the O'Keefe for our dedicatory exhibition: ASPECTS OF THE DESERT.

I would appreciate it very, very much if you would be so kind as to send us photographs of both at your very earliest convenience so that they can be reproduced in the catalogue.

Thank you again and I too hope that you can be with us on November

15.

Yrs., sinc., F. M. Hinkhouse



12. April 59.

MB
cc me No
Dear Sir,
I would like to exhibit & to sell
my mural - oil - paintings (7 pieces, around 6 feet
high & 5 feet wide, religious themes) & 20 middle-
sized oil - paintings (30 x 25), seascapes, still-lives
& portraits. All are framed. Hand-painted technique.

Kindly, please, tell me
all about.

Visit photos.

All are originals
& my own lay-outs

Thankfully yours,

Frieda Rau - Kealy in Valley, Nebraska Box 439.

HERMOSILLA 13. 1º 12
MADRID. SPAIN. *Gherwood*
APRIL 12. 1959

Downtown Gallery, Inc.
32 East 51 Street
New York 22. N.Y. U.S.A.

Gentlemen.

On January 15
I purchased two of
the silk-screen prints of
Ben Shahn. At that
time I was shown
another, which as I
remember, was a series
of nine baskets such

as are used in our Super-
markets. If you have
one of these ^{prints}, available
would you send it to
me at the above
address and bill me
the same.

Thank you very much.

Very truly yours.

Brinton Sherman

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W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 824

424 WEST 52nd STREET
NEW YORK 19, N. Y.

April 13, 1959

Downtown Gallery
32 East 51st Street
New York City

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

We refer to your letter of the 1st, which was not received by us until the 6th and has gone unanswered as the writer has been away from the office for some several days.

We are, indeed, sorry to learn of any complaints and especially that of Mrs. Everett H. Jones, of San Antonio, Texas, and enclosed you will find a copy of a letter which we have to-day written to her. Our packers are cautioned constantly as to the handling of pictures with plexiglass, etc., and the only excuse that we have to offer for having overlooked the fact that plexiglass was on one of these pictures is the extreme pressure of work in our packing department these past several weeks.

As to broken glass, we can only state that your shipments, along with others, are packed most carefully, with glass well taped and packed in deep excelsior bedding, and such damages are undoubtedly due to careless handling on the part of the Railway Express Agency. You may rest assured, however, that we will again caution our packers and we trust that you will have no further cause for complaint.

Faithfully yours,
W. S. BUDWORTH & SON, INC.
Charles W. Johnson

CWT:gn

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This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping document a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

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Columbus 5-2194

C O P Y

424 WEST 52nd STREET
NEW YORK 19, N. Y.

April 13, 1959

PUBLIC SERVICE COMMISSION
CERTIFICATE # NYC 354

Mrs. Everett E. Jones
330 Westover Road
San Antonio, Texas

Dear Mrs. Jones:

The Downtown Gallery has advised us that a recent shipment we made to you was received in damaged condition. Please be advised that you were correct in having the Railway Express Agency make an examination and we feel sure that they should be responsible for the replacement of the broken glass.

We are, indeed, sorry to learn that our packers had put masking tape over the plexiglass of the second picture in the shipment, and we can only ascribe this error to the fact that we have been very greatly rushed these past several weeks in our Packing Department. Undoubtedly, our packer did not note the label on the back of the picture to the effect that it was covered with plexiglass. The residue left from the masking tape can easily be removed with a light application of plain alcohol.

Please again accept our apologies for having caused you any trouble in the above matter.

Faithfully yours,
W. S. BUDWORTH & SON, INC.

C. W. Johnson

CW:gm

cc-Downtown Gallery ✓

air

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April 13, 1959

Mr. R. T. Eldridge
Falcon Engraving Company
212 Sumner Street
Boston, Massachusetts

Dear Mr. Eldridge:

The Whitney Museum of American Art is shipping to you immediately a painting by Stuart Davis entitled "Combination Concrete". Color plates are to be made of this painting and I am enclosing the transparency to expedite the work involved as this is a "rush" job. The reproduction is not to exceed 8 inches in the larger dimension or approximately 8 x 6 inches. Mrs. Earl Wade Hubbard of Line Rock, Connecticut, generously volunteered the payment of the plates and I would suggest that the bill be sent to her accordingly at the address given above.

When you are ready for proofing will you please telephone Mr. William Lane at his office in Leominster, Massachusetts - KeyStone 4-8351 - who will check the proofs with you to save time. However, we should like to have one set sent to us by air mail so that we too can discuss the matter with Mr. Lane. I hope all this does not seem too involved.

Furthermore, would it be possible to make a set of electros from the plates to be used in another publication - a book on Davis to be published by the George Braziller Company at 215 Fourth Avenue, New York, to whom the bill is to be mailed directly for these electros.

I hope that I have made myself clear, but if there are any questions, please communicate with me and do please rush this through as very little time has been allowed for the processing.

Sincerely yours

P.S. I presume that your insurance is in effect and will carry through these proceedings until the painting actually reaches Sentini Brothers. If not, I shall ask the United States Information Agency to assume this responsibility. Would you please let me know.

RM:la



the little gallery

39 Palmer Square West

Princeton, N. J.

Telephone 1-0395

April 13, 1959

Mr. Larry Allen
The Downtown Gallery
32 E. 51 St.
NY 22, NY

Dear Mr. Allen,

The Munson Gallery is sending you a check for the Shahn prints sold by them and by the Little Gallery.

Besides the Algerian Memory (2 figures in sepia) and the large lute, we have the small one called the Scientist. These are the 3 which you were not sure of.

I'm very sorry for all the mixup and delay.
Thanks a lot for your patience.

Yours truly,

Darby Bannard
Darby Bannard

PS. We sent the colored phoenix back; did you say that you needed the black & white one too?

ETCHINGS - PAINTINGS - PRINTS - FRAMING

WE SPECIALIZE IN THE RESTORATION OF PAINTINGS

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MICHAEL STELLA
ATTORNEY AT LAW

175 MAIN STREET
WHITE PLAINS, N. Y.

WHITE PLAINS 9-2522

April 13, 1959

The Downtown Gallery
32 East 51st St.
New York 21, N. Y.

Att: Miss Halpert

Dear Miss Halpert:

Our files disclose that you still have in your possession several of the Joseph Stella paintings which were not purchased by your Gallery.

Will you kindly advise when it would be convenient for you to return same.

Sincerely,

Michael Stella
MICHAEL STELLA

MS:lh



UNITED STATES INFORMATION AGENCY
WASHINGTON

April 13, 1959

Dear Mrs. Halpert:

The enclosed letters from President Eisenhower to Mr. Franklin Watkins and from the Selection Committee for the Fine Arts Exhibit to be shown in conjunction with the American National Exhibition in Moscow underline the importance of this exhibit. The committee has selected paintings and sculpture which could form a distinguished exhibition and favorably influence our cultural relations with the Soviet Union. The ultimate quality and scope of the exhibition, however, will depend entirely upon the availability of the works.

In this connection, we hope you will be willing to lend VICTORY by William Zorach.

The exhibition will open in Moscow about July 25, 1959, and continue through September 5, 1959. The works of art are being assembled at the Santini Brothers Warehouse, 449 West 49th Street, New York, New York, and should reach there no later than April 28, 1959. There, they will be packed in specially constructed containers and proceed to Moscow, accompanied by a curator to assure careful handling. In Moscow, a trained American assisted by qualified Russian Museum personnel will unpack and hang the exhibit. The works will be returned to the lenders in a similar manner and should arrive about the first week in October.

A fully illustrated Russian language catalogue is being planned. The Archives of American Art has agreed to undertake the publication of the catalogue and for this purpose will raise the necessary funds from private sponsors. Because very little time remains for the preparation of the catalogue, we must have the final contents of the exhibition established as soon as possible. We would appreciate receiving in the next few days, your response, whether you will or will not be able to lend the sculpture. To assist in the compilation of the necessary data on the works of art, we are enclosing a form for your use.

The assembly of the exhibition will be under the competent supervision of Miss Lois Bingham, Chief of the Fine Arts Section.

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

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All works of art will be insured from the time they leave the lenders' possession until they are returned, i.e., the policy will be written for door-to-door, all-risk insurance.

In the hope that you will be willing to lend, and because time for collecting the exhibition is now very short, I am enclosing a sheet of instructions setting forth the information you will need regarding the pickup of the sculpture in the New York area by Santini Brothers.

If, in connection with the lending of this sculpture, you incur expenses you would like to have reimbursed, a bill, in duplicate, should be sent to this address. Arrangements have been made with the Archives of American Art to underwrite these expenses.

In closing, I should like to add the appeal of all those persons, in or out of Government, who are deeply concerned with our relationships with the Soviet Union. This is undoubtedly the most important exhibition of American fine arts ever shown in Russia and presents an unprecedented opportunity for building a solid cultural understanding. I hope you will find it possible to lend your support to its success.

Sincerely,



Robert Sivard
Chief, Exhibits Division
Information Center Service

Enclosures

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April 14, 1959

Miss Margaret McKellar, Executive Secretary
Whitney Museum
22 - 74 West 54th Street
New York 19, N.Y.

Dear Miss McKellar:

The paintings from the Whitney Friends Show were returned to us yesterday. There is a scratch near the upper right hand corner on the Max Weber picture, titled, "Acrobats", #69 on our consignment to you.

Can you have someone look at this, at your earliest possible convenience.

Everything else was in fine shape.

Thanking you *

Sincerely yours

John Marin, Jr.

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLAZA 2-4678
CABLE ADDRESS: WORCART

April 13, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery, Incorporated
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed you will find the receipt for the objects which you lent to the exhibition, For Collectors. The objects marked have been sold. On the right you will note the sale price of the individual objects and on the left the 15 per cent commission. Six checks totalling \$2,788.75 are enclosed. Will you kindly remit the commission of \$363.75 to the Worcester Art Museum.

The exhibition has been very successful. It has been one of the best attended and most enthusiastically received exhibition we have had in the last few years. Total sales amounted to over \$20,000. We are grateful to you for your help and cooperation in making all this possible.

We are shipping the paintings by truck to Budworth today and you should receive them within a few days. Upon their arrival, would you please sign, date and return the enclosed receipt so that we may cancel our insurance and complete our records.

Sincerely yours,

Kester D. Jewell
Kester D. Jewell
Administrator

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NEW YORK OFFICE
14 WEST 40TH ST.
NEW YORK CITY 18
PE. 6-0886

Archives of American Art

THE DETROIT INSTITUTE OF ARTS
DETROIT 2, MICHIGAN

April 14, 1959

Dear Mrs. Halpert,

We are planning a small party
in honor of the artists on our program this
year, three of whom are, of course, connected
with you. Wednesday, April 29th is the date
from 5 to 7 o'clock in the Archives Office -
14 West 40th Street.

Hoping to hear that you will
be able to join us,

Cordially,

Mary Bartlett Cowdrey
Mary Bartlett Cowdrey

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To N.Y. Dealers:

For Information Center (open free to all art galleries):

Please fill in and mail the following information:

Name of Gallery: The Downtown Gallery

Address (if on an Avenue, include nearest cross street):

32 East 51st Street (between Madison and Park)
New York 22, N. Y.

Telephone: PLaza 3-3707

Name of person in charge of Gallery: Mrs. Edith Gregor Halpert, Director

Names and addresses of artists handled by Gallery:

Note: Please send as soon as possible photographs of some examples of each artist's work for consultation by potential buyers. Also please put the Center on your mailing list to receive one dozen copies of all your printed leaflets for display and distribution for those who come to the Center. Every gallery in N.Y. will be included in the information files of the Center regardless of whether or not they subscribe to any service.

Artists:

Addresses:

Betty Chamberlain
850 - 2nd Avenue
New York 17, N.Y.
Telephone (day): ST. 3-4529

A NEW ART INFORMATION AND SERVICE CENTER

PURPOSE

In the past few years, the number of art galleries has multiplied rapidly; the number of purchasers of art has multiplied even more rapidly. Many of today's art buyers are newcomers in the field; no longer are purchasers chiefly those who have large collections and much know-how in buying. This new public needs more information about art exhibited than most catalogs and announcements tell them. Even art critics need more factual information, either in printed or press release form, for there are so many new artists being launched.

Therefore, a clearing house of art information and a service center for art galleries will be established on September 8, 1959, to supply, on a professional and individual basis, all needs for printing, photography, publicity, press lists, research, interviews and writing, to dealers who wish to offer fuller information and understanding and thus reach wider audiences.

SERVICES: The art gallery may select any part of any service.

Printing

The services offered for every kind of printed matter issued by art galleries will include:

1. conferring with artists and/or dealers regarding text, layout and type desired, thus assuring the individual character of each gallery's printed matter.
2. writing biographical or other material where needed, on the basis of interviews with artists, quotes on the aims in their work, etc.

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3. handling all paper and card stock needs, all printing production, proofreading, meeting deadlines.
4. arranging photography of art work and/or artist for catalog reproductions and press use; handling reproductions for catalogs or announcements, making sure that they are professionally checked against the original for greatest possible accuracy.
5. arranging for designers, where desired, to establish individualistic formats for presentation, thus giving a gallery a distinctive "signature" to be adhered to in all its printed matter, including advertisements.

All these printing services will be paid for by a small mark-up on bills. In most instances this mark-up means little or no more cost than the gallery's current bills, because of the savings effected by the "wholesale" nature of the operation. For example, with an assurance of a certain amount of bulk needs, considerable savings can be made in the purchase of various paper and card stocks especially suitable for reproductions and colored inks. All bills will be sent directly to the gallery from printer, photographer, etc.

Through this service, dealers will be relieved of handling any of the details of research, writing and production work involved in their numerous pieces of printed matter. An opportunity is also offered to make this printed matter more effective by supplying more information so eagerly sought after by the many inexperienced buyers in today's market.

Press:

Press releases will be written for exhibitions and will include background, descriptive and interview material, including statements by the artist about his aims and philosophy in his work.

Mailings will be handled for all releases from up-to-date and comprehensive press lists which include not only art editors but valuable feature, syndicate and picture editors, and certain interested radio and TV commentators.

The time required to prepare and issue a press release will be charged at the rate of \$50 a day, with a minimum charge for any one release of \$25. This includes use of press mailing lists. Postage is additional.

Note: Smaller galleries may find it to their advantage to have the Center produce an announcement-catalog in a form sufficiently informative to use for the press as well as the public, thus saving the cost of an additional mailing piece.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Advertising:

The placement of advertisements will be handled with the aim of making them conform visually to the gallery's other printed matter. All details and deadlines for each publication, layouts and wording will be arranged subject to the dealer's approval.

Information Center:

A complete file of art galleries and their artists, and a complete file of artists with the dealer for each will be kept up to date by regular checking. Thus full information will be available in one phone call, to the trade and to the public, to potential purchasers and exhibitors. The service will be advertised nationally. It will include all galleries whether or not they subscribe to any service.

To supplement this card file, dealers are asked to supply a few photographs of each artist's work as examples to be consulted by interested buyers, out-of-town museum visitors, teachers, etc. Professional artists who have not yet obtained a gallery will also be asked for photographs.

It will be the aim of this Center to expand as rapidly as possible to include also such material from out-of-town and foreign galleries; to maintain as much biographical and background material as possible. The Center will also aim to be a source of information about art groups and their services, such as the American Federation of Arts, Artists Equity, etc; about art practices, such as fees for reproducing works of art, commonly accepted codes, etc.

At no time will the Center ask or accept any commission from sales it may have stimulated.

Betty Chamberlain:

Responsibilities over the past 15 years have included:

- extensive work on publicity, work with press, TV, radio, feature and photography editors, etc. (6 years - Publicity Director, Museum of Modern Art; 2 years in charge of all publicity, Brooklyn Museum).
- production work for all phases of printing in the art field, work with designer-layout specialists and photographers in art (2½ years as Managing Editor of Art News; 2 years in charge of all editing, printing, layout for Brooklyn Museum; 1½ years in charge of production, Magazine of Art).

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- many interviews with and articles about contemporary artists (2 years - art section Time Magazine, reviews and articles for Art News, Arts and Architecture, etc.)

- much personal contact with contemporary artists for many years (in connection with Museum work, also organized and ran Stevenson Art Sale in 1956 campaign involving 100s of artists).

Betty Chamberlain
850 Second Avenue
New York 17, N.Y.

Price to publishing information: republishing sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Please fill in and mail the following information:

Name of Gallery:

Address (if on an Avenue, include nearest cross street):

Telephone:

Name of person in charge of Gallery:

Names and address of artists handled by Gallery:

Artists:

Mediums:

Addresses:

Please send as soon as possible photographs of some examples of each artist's work for consultation by potential buyers. Also please put the Clearing House on your mailing list to receive one dozen copies of all your printed leaflets for display and distribution for those who come to the Clearing House.

THE DOWNTOWN GALLERY

EDITH ORRIDGE HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 8-3707

April 14, 1959

Miss Betty Chamberlain
850 Second Avenue
New York 17, N. Y.

Dear Miss Chamberlain:

Thank you for sending me your announcement, which, I might say, is very clearly stated, very inclusive, and should by all means bring considerable response. It would be a good idea to send an announcement to the art magazines and the newspaper art pages, so that the spread would be more extensive. The small galleries, in particular, should find this of tremendous value with a considerable choice of services.

As soon as the season tapers off a bit, I shall study this more carefully to see whether I can make any contributions. Meanwhile, I am returning the form which you enclosed and shall mail you as many single catalogues as I can find of the past year which should suffice as to information regarding the artists. I am sending a dozen copies of our current catalogue.

Please do not hesitate to call on me if there is anything I can do.

Good luck, and best regards.

Sincerely yours,

EGH:pb

Enclosure

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April 14, 1959

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Although I was going to let the matter ride until we had an opportunity to discuss it during my visit in Washington, I am following Mr. Derr's recent request to write to you immediately in relation to the exhibition proposed of my collection, or rather, a section of it. I would prefer to show no less than fifty paintings and sculptures as it would be most difficult for me to select a smaller number without offending some of my artists who would not be represented otherwise. The collection would include other artists, of course, to present a more comprehensive cross-section and a more interesting one. We can go over the list together at some future time and can also talk about the checklist, or we may find a few moments to chat about the whole matter during the convention.

Meanwhile, my very best regards.

Sincerely yours,

ESB:ph

April 14, 1950

Miss Jerry Jane Smith
Young Collections
Dallas Museum of Fine Arts
Dallas, Texas

Dear Miss Smith:

As we are very eager to straighten out our accounts with Young Collections, I should be most grateful if you would reply to my letter of April 1st. I believe I told you that I received a letter from Mrs. Tom Barr which was most embarrassing. We sent her a statement for \$175., but she wrote me by return mail stating that the payment was made to Young Collections.

Many thanks for your courtesy.

Sincerely yours,

EGH:pb

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Mrs. Anna Edelstein

2980 Holland Avenue

Bronx 62, New York

April 14, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York City

My dear Mrs. Halpert:

I just finished reading the "New Yorker" article about you and felt a strong compulsion to write to you!! The ps, don't be alarmed - it's not for money, or an autograph or to sponsor me as an artist!

You seem to be a very humane, understanding person with "soul" & vitality and seem to have the power to influence & aid peoples' lives (I personally seem bogged down merely in trying to bring up two small mischievous sons!)

⁽²⁾
The newspaper quoted you as saying:
"It's fun starting with new people.
That's what I really enjoy doing!"

Therefore - I wonder whether you
could help a young man help your
artists?

My kid brother, Maurice Tuckman,
(22) is going to Columbia Univ
for his masters. (He is a graduate
of C.C.N.Y.) He wants to become a
Professor of Art History and is
a protégé of Dr. Meyer Schapiro
who I believe is "it" in this
field. Unlike Professor Schapiro
whose specialty is a certain period
of art history, my brother is interested
in the modern contemporary scene
(the original modern artists, the present
ones and future)

Mrs. Anna Edelstein
2180 Holland Avenue
Bronx 62, New York

I thought (always get these
profound thoughts while washing
dishes!) that since you have an
art gallery and show such a
sincere and genuine interest in
our new, young artists and their
work = that possibly you could
help my brother in achieving his
goal. This is his field. Perhaps
he can write about some of them
in his theme toward his deprec.

If you find: "It's fun starting
with new people," perhaps you
could give a helping hand to my
brother. Perhaps you could show
him some of their work and intro-
duce him to the artists (Columbia
University has enough

faith in him to help him financially)
Possibly you have a suggestion for
a summer job for him.

I would greatly appreciate
your giving this note your consideration.
Oh sure a "little push" from a "big-
hearted" person like yourself would
be of immense help to my brother
and indirectly to the very artists
in whose work you are so interested.

I would be most grateful if
you could spare a moment from
your busy day to either answer me
or perhaps contact my brother
directly for an interview. His address
is Maurice Tuchman
2180 Holland Ave. Bronx 62
TA 2-2758

Hoping you will be kind
enough to do something, I am

Respectfully yours

Anna Goldstein

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 62 years after the date of sale.

April 14, 1939

Mr. Armand Erpf
42 Wall Street
New York, N. Y.

Dear Mr. Erpf:

Please accept my belated thanks for your generosity in lending
FOLK SONG for the Ben Shahn exhibition.

As you know, the show was a tremendous success and your painting
was a great contribution — for which both Ben and I are most
grateful indeed.

Would you be good enough to sign the enclosed card acknowledging
return of the painting.

Sincerely yours,

ECM:ph



Established 1896

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS

Telephone HAncock 6-5390

April 14, 1959

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Att. Mrs. Edith Halpert, Director

Dear Mrs. Halpert:

Thank you for your letter of April 13th, with transparency enclosed. As soon as the painting is received, we will proceed with the color work.

When the plates are ready to ship, shall we send them directly to you? I suppose the set of electrotypes will go to George Braziller Co., 215 Fourth Ave., New York as well as bill to them.

Sincerely,

FOLSOM ENGRAVING COMPANY

R. T. Eldridge
R. T. Eldridge

E-B

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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April 14, 1959

Mr. and Mrs. Fred Friendly
4614 Fieldstone Road
Riverdale, New York

Dear Mr. and Mrs. Friendly:

Please accept my belated thanks for your generosity in lending
WHEN THE SAINTS... for the Ben Shahn exhibition.

As you know, the show was a tremendous success and your painting
was a great contribution — for which both Ben and I are most
grateful indeed.

Would you be good enough to sign the enclosed card acknowledging
the return of the painting.

Sincerely yours,

EGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 14, 1959

Mr. and Mrs. Edwin S. Heller
c/o Francis Bondy
38 rue de Docteur Broussais
Paris XVIe, France

Dear Virginia and Ed:

It was a delight to receive your letter and subsequently the little notation which accompanied the clipping.

I am glad that you enjoyed the trip and of course I was not a bit surprised that Betty became the belle of the ship. What amused me, however, was your meeting up with Henry Hope. Of all the art people to discover on a long voyage, good old Henry sure takes the cake. Yes, he is one of a committee of three responsible for organizing the American exhibition for Moscow. Believe it or not, the list as a whole is quite commendable. The State Department woman in charge of the project was here several days ago and showed me the detailed list. I suggested several substitutions, some of which are immediately feasible and others may be made with some delicate manipulations. Incidentally, I was invited through her to hang the exhibition in Moscow and to give a series of lectures in Russian. While I could do both -- the former very easily and the latter by writing my talk in English, having it translated here, and bone up on it sufficiently to read it without too much effort -- I have no intention whatsoever of spending six weeks in the USSR during the summer or in any other place than Newtown. I am really weary and need a good old-fashioned rest. The last two summers have been too much for me. After a season's activities it is imperative for me to have a complete rest with no schedule and no pressures. Much as I should love to take advantage of the Moscow invitation, I made it very clear that my stay there could not be for longer than one week, after which I would take a flying trip for an additional week with you wherever you may be at the moment.

I am enclosing the articles I clipped from the evening Post, which I thought might be of some interest to you.

Yes, I did read the New Yorker's review and was very pleased with it, and was quite overwhelmed with the ad which appeared in the New York Times book section the following week. A number of my friends have reported their enthusiasm for the book and I hope it is hopping into the upper brackets. It certainly deserves it and after all I do have a double interest this time, n'est-ce pas?

What is this about looking for an apartment did you find the hotel unsatisfactory or are you planning to entertain on a grand scale? I am just bursting to hear all the news, both about the trip and your first impressions of Paris. Sitting here, I was trying to recall my emotions of 1925. I recall the overall stillness of six years, interrupted occasionally by the garbage pickers scavenging through the containers very meticulously and noisily. I recall the grayness of the city, reminiscent of the early impressionist paintings and our arrival at the hotel in a room dripping with red plush and fringe, a slight smell of dust, and containing a wash-basin in a corner and a bidet which in my innocence I thought was some form of a fountain. Sam translated my remark to the proprietor who shook with laughter. I insisted that we get the hell out of there and we did so to a hotel with less decor and better facilities.

The Osborn exhibition opened with a bang and with a good many sales. So many major exhibitions in museums, plus a show for charity given by the combination of the six Rockefeller children, another of Duchamp, et cetera, killed all the publicity for Osborn, of course, and it is relatively quiet after the Shahn attendance. Otherwise, life goes on with all the pleasantries and irritations characteristic. Spring is a-comin' slowly but Newton beckons although my anticipation is considerably lessened by your absence. Connecticut will never be the same without the Gilberts. I really miss you dreadfully.

Please write frequently and fully to make up for all this. Tell me all about Holly and her reactions to a new world. And so,

Lots of love,

I am enclosing the article I clipped from the evening post, which I thought might be of some interest to you. I did read the review and was very pleased with it, and was quite surprised with the attention it had attracted in the New York Times book section the following week. I wonder if my friends have reported their enthusiasm for the book and if it is helping into the paper business. It certainly deserves it and after all I do have a double interest in this time, and that is to say,

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April 14, 1958

Mr. Adolph Green
301 East 60th Street
New York, N. Y.

Dear Mr. Green:

Please accept my belated thanks for your generosity in lending STILL LIFE for the Ben Shahn exhibition.

As you know, the show was a tremendous success and your painting was a great contribution -- for which both Ben and I are most grateful indeed.

Would you be good enough to sign the enclosed card acknowledging the return of the painting.

Sincerely yours,
Philip

Enclosure
I hope I will not have the occasion to show the painting to anyone but as the season wears off I shall get busy on my 18th-century material and hope that I can place it eventually.

I should also appreciate any further information you may have regarding the subject matter as I have looked back about 1800 and 1810 and have been able to find some reference to the fact that you have undoubtedly acquired the painting which you had acquired.

Thank you for your patience and so soon as you can.

Sincerely yours,

Philip
Enclosure(2)

ATA
April 14, 1959

Mr. J. Welles Henderson, Jr.
Packard Building
Fifteenth and Chestnut Streets
Philadelphia 2, Pennsylvania

Dear Mr. Henderson:

The Shahn exhibition with its record-breaking attendance was both a pleasant and most harrassing experience, making it impossible for me to attend to correspondence and other gallery details. Following that, the preparations for the current show have also interfered with my other activities.

I note in your letter a deadline of April 8th but I am enclosing my check nevertheless, which you may return if this deadline had some specific significance. On the other hand, if the transaction is satisfactory, won't you please sign the enclosed receipt.

To date I have not had the occasion to show the painting to anyone but as the season tapers off I shall get busy on my 19th-century material and hope that I can place it eventually.

I should also appreciate any farther information you may have regarding the subject matter as I have a mental block about doing any research and believe that you made some reference to the fact that you have considerable material on the painting which you had acquired.

Thank you for your patience and do come in soon.

Sincerely yours,

RM:bph
Enclosures(2)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 14, 1969

Mrs. Jacob Kaplan
Sesbury Estate
Sag Harbor Turnpike
East Hampton, L.I., N.Y.

Dear Mrs. Kaplan:

Please accept my belated thanks for your generosity in lending
COSMOS for the Ben Shahn exhibition.

As you know, the show was a tremendous success and your painting
was a great contribution — for which both Ben and I are most
grateful indeed.

Would you be good enough to sign the enclosed card acknowledging
the return of the painting.

Sincerely yours,

EGH:pb
Enclosure

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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April 14, 1969

Mr. Felix Landau
Landau Gallery
702 N. La Cienega
Los Angeles 48, California

Dear Felix:

Well, I have finally dug out from under and am attacking my voluminous correspondence file. Wow! The Shahn show certainly did me in and it will take me about another week to catch up with all my correspondence and other details. All in all, the American art business has gone completely wild and I don't know how we shall manage to live through all this, but I can see no abatement. Can you?

As I am dictating in my apartment on Sunday evening, I am unable to check about the new Shahn serigraphs, but shall do so in the morning. I shall also check into the Moore situation within the next few days when I have occasion to see the friends to whom I promised examples of his work. Incidentally, I received word that there are no other casts available of the two new pieces I received, but I shall let you know about the other two.

In any event, I hope to be alert during the third week in May and look forward to seeing you then.

Sincerely yours,

EG:spb

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OTYmpia 2-1444

April 14, 1959

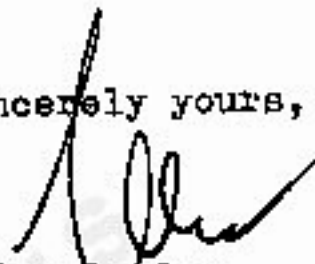
Dear Larry:

Enclosed please find checks: for \$624.00 on account, leaving balance of \$1000.00 exactly. Please bill me for 2 copies of "Alphabet of Creation" and "Super Market - color", please replace these prints for my stock.

I'm always interested in the work of Stuart Davis and if any become available I would like to see a photograph.

Best regards, see you in May.

Sincerely yours,



Felix Landau
Felix Landau Gallery

Mr. Lawrence Allin
The Downtown Gallery
32 East 51st. Street
New York 22, N.Y.

FL:mm
enc.

April 14, 1959

Mr. William H. Lane
Standard Pyrocloid
Leominster, Massachusetts

Dear Bill:

Please accept my belated thanks for your generosity in lending
WHEAT for the Ben Shahn exhibition.

As you know, the show was a tremendous success and your drawing
was a great contribution — for which both Ben and I are most
grateful indeed.

Would you be good enough to sign the enclosed card acknowledging
return of the drawing.

Sincerely yours,

EGH:ph
Enclosure

THE ALUMNAE ASSOCIATION OF SARAH LAWRENCE COLLEGE

BRONXVILLE 8, NEW YORK

DEERFIELD 7-0700

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is reliable.

April 14, 1959

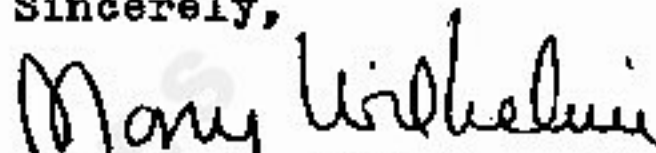
Dear Miss Halpert:

Attached is the list of paintings to be consigned to us from May 4 until May 11, 1959, also two copies of our agreement, one of which should be signed by you and returned to us.

Will you also be kind enough to see that each painting has a screw eye on either side of the back of the frame to facilitate hanging. We ask that you do this since we do not like to be responsible for possible damage to your frames.

Thank you again for your fine cooperation. We look forward to seeing you at the preview to the sale, May 7, at 8:30 p.m.

Sincerely,



Mrs. F. W. Wilhelm, Jr.
Alumnae Director

MW:MM

The Downtown Gallery
32 East 51st Street
New York, New York

April 14, 1939

Mrs. Yoland Markson
1251 Lago Vista
Beverly Hills, California

Dear Mrs. Markson:

We have today shipped your painting, *DREAM*, by Ben Shahn.

I hope you did not mind the delay, but we were obliged to extend the exhibition because of the tremendous number of requests.

As you may have heard, the Shahn exhibition was one of the most successful one-man shows held in a gallery and broke all attendance records, exceeding eight-thousand.

Needless to say, *DREAM* was a major contribution toward this success. As a matter of fact, I can honestly state that it was the most popular painting in the exhibition.

Both Ben Shahn and I are exceedingly grateful to you for your generosity in cooperating with us by lending *DREAM* to the exhibition.

Won't you please sign the enclosed card upon receipt, so that we may have it for our records.

I have been hoping for quite some time for the pleasure of seeing you at the gallery and look forward to a visit from you in the very near future.

Again, many thanks.

Sincerely yours,

EGM:pb
Enclosure

April 14, 1959

Mrs. E. J. Marshall
34 Pioneer Road
Heldam, Massachusetts

Dear Becky:

It was wonderful seeing you in Worcester but I deeply regret that I did not have the opportunity of spending more time with you. When you come to New York en route to your European trip, please let us get together. How about having dinner here and a quiet evening for good talk? Incidentally, when you are here, will you please let me know when you plan to be in Paris so that I can arrange a meeting between you and the Mattners who plan to stay on for a considerable period. As you know, he is working on his stained-glass window and can perhaps give you some tips as to the better artisans in Paris. Besides, I am sure that you will enjoy talking with this wonderful guy and I know both he and Father will love meeting you.

Do let me hear from you, and, again, many thanks for all your kindnesses.

Sincerely,

EGM:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 14, 1959

Dr. Richard B. K. McManathan, Director
The Munson-Williams-Proctor Institute
Utica, New York

Dear Dick:

Please forgive me for not having written to you earlier to express my deep gratitude for your cooperation in lending for the Shahn exhibition your painting entitled *PARABLE*.

Needless to say, this painting was a major contribution to the success of the exhibition and so, both Ben and I thank you very kindly.

Sincerely yours,

RMH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

LB054

L GFA009 NL PD=GF LOS ANGELES CALIF 14=

EDITH HALPERT DOWNTOWN GALLERY=

32 EAST 51 ST NYK

1959 APR 14 PM 2 04

=NEVER RECEIVED PRIOR LETTER PLEASE ARRANGE FOR
BUDWORTH TO PICK UP AND SHIP ITEMS LISTED YOUR
INVOICE 6171 SHIP TO MY HOME ADDRESS 1210 COLDWATER
CANYON BEVERLY HILLS SHOW STILL PLANNED FOR MAY

1 TO MAY 3=

ROBERT ROSENSTIEL WESTLAND SCHOOL=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 14, 1959

Mr. and Mrs. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. and Mrs. Schulmans:

Please accept my belated thanks for your generosity in lending
APOTHEOSIS and FROM THE MARRIAGE OF HEAVEN AND HELL for the Ben
Shahn exhibition.

As you know, the show was a tremendous success and your paintings
were great contributions -- for which both Ben and I are most
grateful indeed.

Would you be good enough to sign the enclosed card acknowledging
the return of the paintings.

Sincerely yours

EGH:ph
Enclosure

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 14, 1959

Mr. I. M. Schwarzkopf,
110 East 42nd Street
New York 17, N. Y.

Dear Mr. Schwarzkopf:

Every time I receive a statement from you I am appalled at the ridiculously low income obtained from rentals to the five tenants and in talking to various of my clients in the real-estate field I am truly convinced that something can be done about the situation. The figures are far below spacewise to rentals in Harlem or other poor districts in New York. As you know, I am very eager to take over the entire building and would, of course, prefer to get all the tenants out entirely. If this is not feasible, something should be done about increasing the income but frankly I would prefer the former.

In referring to the statement I received from my accountant, I am equally shocked that with the current valuation on this property and with the real-estate tax of \$8,624.25, almost half of the building, or two-fifths, to be exact, produces a gross income of \$620.35 per month and the total profit — for the year of 1958, amounting to \$2,757.18. And this only because the mortgage has been reduced to practically nothing with a total interest of only \$1163.76.

I should be very glad to make my report to whatever bureau is qualified to handle such matters and I am sure that some adjustment could be made under the circumstances. All the tenants in this building are well-equipped to pay a much higher rental and it seems feasible that they could be asked to look elsewhere.

Now that the art season is tapering off a bit, I am prepared to spend some time toward getting this matter adjusted and, as I have said before, preferably by having the building vacated for sale and remodeling. Will you please look into this and let me have your opinion.

Sincerely yours,

EGH:pb

April 14, 1959

Mr. Joseph Strick
Electroscids Corporation
7486 Varna Street
North Hollywood, California

Dear Mr. Strick:

Please forgive me for the delay in writing to you and in the shipment of the painting to you.

As you may have heard, Shahn's exhibition broke all attendance records at the gallery with eight thousand people milling through during the five weeks. I did not even have a chance to ask whether the extension of time was satisfactory to you but just took it for granted that your generosity would be extended.

Needless to say, BELIX AND CRISTAL contributed largely to the success of the show and I want to express my gratitude as well as that of Ben Shahn for your very generous cooperation.

A card is enclosed for your convenience in acknowledging the receipt of the painting.

Don't you ever get to New York? It would be so nice to see you again.

Sincerely yours,

RMH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

April 14, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing to thank you for your kindness in loaning the two paintings to my exhibition at the DeCordova Museum. As yet I do not know how it was received by the critics, but the people at the opening were enthusiastic.

Again my thanks and my best wishes
to you.

Sincerely yours,



Walter Meigs, Head
Art Department

WM/dcb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 14, 1959

Mr. and Mrs. Walter Warner
R. D. 2
Bedding, Connecticut

Dear Walter and Charlotte:

Please accept my belated thanks for your generosity in lending
THE THIRD ALPHABET for the Ben Shahn exhibition.

As you know, the show was a tremendous success and your painting
was a great contribution — for which both Ben and I are most
grateful indeed.

Would you be good enough to sign the enclosed card acknowledging
the return of the painting.

Sincerely yours,

EGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 14, 1959

Mr. John I. H. Baur, Associate Director
The Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Jack:

A few days ago I came across a very beautiful fairly recent drawing of Bill Zorach, drawn by Marguerite and shown at the Krasnhaar Gallery about two years ago when I purchased it for my collection.

It occurred to me that there would be a possibility of using it in the Zorach catalogue. I am sure that Bill would be extremely happy if it were possible, since he is so enthusiastic about Marguerite's work and the portrait is really an exceedingly fine one. I have said nothing to Bill about it so don't feel pressed to consider it. It is merely a suggestion.

Sincerely yours,

EGH:ph

Print to publishing information (reporting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Whitney Museum sent

April 14, 1959

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
29 West 54th Street
New York 19, N. Y.

Dear Lloyd:

Please accept my belated thanks for your generosity in lending for the Shahn exhibition his painting entitled CONVERSATION.

Needless to say, this added greatly to the success of the show. Both Ben and I appreciate your kindness in making the loan.

Sincerely,

EGH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 14, 1959

Mrs. Gertrude Thilly
Secretary to the Friends
Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Mrs. Thilly:

Would you please write to Mrs. J. Watson Webb at 740 Park Avenue, New York 21, mentioning that you are sending her an application to become a Friend of the Whitney Museum at my suggestion.

Sincerely yours,

EGH:pb

931 North Lake Way
Palm Beach, Florida
April 15, 1959

Dear Sins:

Enclosed is check
for Shahn silkscreen.
Please hold the picture
as long as you can, til you
close in June. Then
deliver to

Mrs. Milton Arngott
Arngott and Hassel
25 West 45th St.
New York City

Thank you.

Janet S. Arngott

NIGHT LETTER April 15, 1959

37
Under
Kraus

My secretary advised me that subpoena was thrown on his desk at 4:40 P. M. April 15 requesting my appearance in court at ten o'clock following morning with books dated 1955. This overnight notice is preposterous. you must admit. Impossible to obtain books to appear under circumstances. Sorry

Edith G. Halpert
Downtown Gallery

HAROLD N. GAST
WESTFIELD, N. J.

721 Scotch Plains Ave.
April 15, 1959

The Downtown Gallery
32 East 51st Street
New York, New York

Attention: Laurence

Dear Laurence,

Enclosed is my check for \$15.00
covering balance for the print entitled,
"The Scientist" by Ben Shahn, which I
spoke to you about on April 3rd.

As I told you, I do not wish to
have it framed and you said that you would
apply the \$20.00 credit against the purchase
price of \$35.00.

If there are any shipping or any
other charges, please let me know and I will
remit to you.

Very truly yours,



Harold N. Gast

HNG:ems
Enclosure

After publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

April 15, 1959

Mr. Ben Shahn
% The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Shahn:

Mr. Lessing J. Rosenwald has just purchased one impression each from "...LUTE AND MOLECULES..." and "...WHEAT FIELD..." for the permanent collection of the NATIONAL GALLERY OF ART, Washington, D. C.

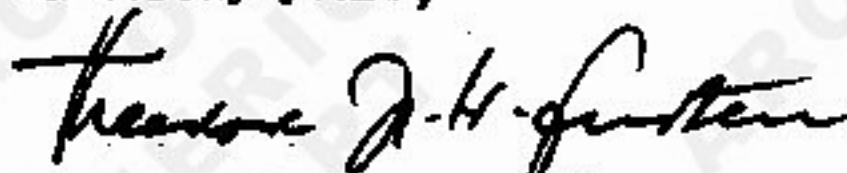
These prints will be sent there after the close of the exhibition "AMERICAN PRINTS TODAY- 1959."

We are attaching to this letter our check in the amount \$135 (your price \$75, less 10% -\$7.50, for each print of "LUTE AND MOLECULES," and, your price \$75, less 10% -\$7.50, for each print of "WHEAT FIELD.")

As you know, the exhibition opens September 15, 1959, and will close at the end of the year. At that time we hope we may report the further sale of your prints.

Thanking you for your cooperation and participation in helping to make our first show "AMERICAN PRINTS TODAY- 1959" a success, we extend to you our congratulations and continued best wishes.

Sincerely yours,


Theodore J. H. Gusten
Executive Secretary

TG:rk

2 2 75 / 150

Directors:
Adelyn D. Breeskin
Henry Sayles Francis
Gustave von Groschwitz
Bartlett H. Hayes, Jr.
Arthur W. Heintzelman
Harold Joachim
Una E. Johnson
Karl Kup
William S. Lieberman
Grace M. Mayer
A. Hyatt Mayor
Elizabeth Morgan
Grace L. McCann Morley
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Alice Parker
John Rewald
Jakob Rosenberg
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Secretary
Theodore J. H. Gusten
Executive Secretary

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FRANCIS RAWLE
1871-1930
JOSEPH W. HENDERSON
1913-1987
J. WELLES HENDERSON, JR.
THOMAS F. MOUNT
GEORGE M. BRODHEAD
HARRISON G. KILDARE
ROBERT E. JONES
JOHN F. KENNEDY
ROBERT A. HAUSLOHNER
RALPH C. EVERT
MICHAEL VAN BEUREN

RAWLE & HENDERSON
COUNSELLORS AT LAW
PACKARD BUILDING
FIFTEENTH AND CHESTNUT STREETS
PHILADELPHIA 2, PA.

RAWLE LAW OFFICES
FOUNDED BY
WILLIAM RAWLE
1783
CABLE ADDRESS
RAWLE PHILADELPHIA
TELEPHONE
LOCUST 4-4226

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 15, 1959

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of April 14, 1959 and the check. The reason I mentioned the deadline date of April 8 was because of Uncle Sam and some other items and today being April 15, it will still come in handy in helping Uncle Sam defray his expenses.

I will be glad to see what information I can uncover regarding the Columbian Naval Exposition painting.

I hope the next time I am in New York I will have the pleasure of coming in and seeing you.

Sincerely yours,

J. Welles Henderson
J. Welles Henderson, Jr.

WH/dls

I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
EXFEND 7-0266

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

April 15, 1959


Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

I can readily understand your distress at the rentals you get from the apartments but this is characteristic of all rent controlled buildings. It might be possible to obtain an increase on a hardship case but I firmly believe that if you can vacate the building and convert it to commercial use you will do very much better with it. I suggest that you arrange a meeting with your accountant and attorney present at which time we could thrash out all possibilities.

I have had a sort of nasty bout with the flu and am still under wraps but by the first of May I hope to be up to date again and any time after that I will be available at your convenience.

Best regards,


Irving M. Schwarzkopf

IMS:sbs

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 15, 1959

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st St.,
New York 22, N.Y.

Dear Edith:

I must begin work on the Brasiller-Pocket Books monograph on Shahn,
and I need photographs of the following works in your recent Shahn show:

- No. 2 Lute and Molecules ✓
- No. 5 Conversation ✓
- No. 6 Helix and Crystal ✓
- No. 9 Third Alphabet ✓
- No. 11 Folk Song ✓
- No. 13 Mathematics ✓
- No. 16 Chicago ✓

I also need a photograph of the mosaic for the Grady High School in
Brooklyn, and if one doesn't exist could you have one made at my expense.

I'm trying hard to avoid duplication with the plates in the Abrams
portfolio, but since there will be 80 plates in the Brasiller book, there will
have to be some duplications with either the Brasiller or the little Penguin
booklet I did some years ago. I'll try to work up a list this week and send it
to you and Ben for your suggestions.

Sorry to pester you again about photographs, but my deadline is June
1st, which I'll never make, and I must get the ~~fourteen~~ sixteen color plates
chosen at once.

Very best, haste,

Sincerely,



Prior to publishing information regarding sales transactions,
responsible parties are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois

School of Music

Department of Architecture

Department of Art

Department of City Planning and Landscape Architecture

Bureau of Community Planning

Small Homes Council

University Bands

April 15, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter with its specific information about the O'Keeffe and Shahn paintings. I passed this on to Professor Hogan, and he tells me that your instructions are being observed.

How good it was to have your commendation of the show and its catalogue! We are delighted with the purchases which we were able to make, and feel that our permanent collection has been significantly strengthened. You know, probably, that we are now building a small University Art Gallery, which should be finished long before the next Festival exhibition. Needless to say, we look forward to this new facility most eagerly. I hope that you can come here sometime during one of the Festival exhibitions.

With kindest personal regards,

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Dean

W:s

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FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET
NEW YORK 19, NEW YORK

April 15, 1959

Mrs. J. Watson Webb
740 Park Avenue
New York 21, New York

Dear Mrs. Webb:

I am writing you at the suggestion of Mrs. Edith Gregor Halpert, who believes that you would be interested in joining the Friends of the Whitney Museum of American Art. In case you have not already seen it, I am also enclosing a booklet which describes the aims and activities of the group and a membership application card.

Starting some two years ago with a mere handful of members, we have grown to a current membership of over 160. We have bought thirty major works of art for the Museum's permanent collection, and have put on two exhibitions which were very well received.

We would be extremely happy to welcome you to membership, and I very much hope that you will feel inclined to join us.

Sincerely yours,

President

Enclosures

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information is by published 60 years after the date of sale.

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FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

April 15, 1959

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of April 14th suggesting that we write to Mrs. J. Watson Webb. I am enclosing a copy of the letter which is going out today.

Sincerely yours,

Arthur H. Thilly
Executive Secretary

Enclosure

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Young Collections

Dallas

April 15, 1959

Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Sirs:

Enclosed is Young Collections check for \$310.00. We would like to apologize for the delay, but part of it was caused by Mrs. Tom Barr being billed direct; and then I personally was not informed for quite awhile whether "Profile" had been sold or returned to New York.

In any event, your figure of \$310.00 is correct.

Very sincerely,


Larry A. Hart

LAH/jj
Enclosure

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THE ART ACADEMY OF CINCINNATI
CINCINNATI 6, OHIO

HERBERT P. BARNETT, DEAN

TELEPHONE PA 1-6205

April 16, 1959

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

It was very kind of you to take the trouble to answer my request for a teacher recommendation and to learn the encouraging state of art in New York today. We are anxious to make this appointment as soon as possible and are considering several candidates none of which is as mature as we would like.

I am corresponding however with two artists, Herman Rose and Edward Chavez who are known in New York. I am at a loss to learn about them intimately because of the discourtesy of asking well known painters for recommendations. I would be very happy to have your confidential opinion of these artists as people if you happen to know anything about them or their background and would naturally appreciate any other recommendation you might make.

Sincerely yours,



Herbert P. Barnett
Dean

P.S. Please remember me to Ben Shahn who is one of my favorite people and has visited us here.

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Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

April 16, 1959

The Division of Art of Boston University invites you to attend the opening of an exhibition of works by the distinguished American artist Rico Lebrun.

This exhibition, which will include a number of the artist's recent monumental paintings, will be held on Friday, April 24th at 8:30 p.m. at the University Gallery, 857 Commonwealth Avenue, Boston.

Immediately following, there will be a reception for Mr. and Mrs. Lebrun at the Boris Mirski Gallery, 166 Newbury Street, Boston, where recent drawings by the artist will be on view.

We hope you can be with us for both of these events.

Cordially yours,

David Aronson

David Aronson, Chairman
Division of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

11

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I finally contacted Larry Hart, the treasurer of Young Collections, last week about the \$135.00 owed to your gallery. Mr. Hart had been out of town, and since he had handled all the finances I really didn't know what caused the delay. Still don't know, but anyway I trust by now you have received the check.

I am so very sorry that you had to write Mrs. Barr and me as well as for the undue delay.

Sincerely,

Jerry Jane Smith

Jerry Jane Smith

April 16, 1959

4/16/59 ת"ש 171

POSTCARD

ת"ש 171
CORRESPONDENCE

ת"ש 171
ADDRESS

250



Dear Mrs. Halpert
Yesterday I went to
the museum where Mr.
Katz is the director.
Oh fortunately he is
still out of the
country.

This state is magnificent
and amazing - I
wish everyone could
see it! - AS per
Lynne Guthman

ת"ש 171 - ת"ש 171
Printed in Israel - Copyright by



Mrs. E. Halpert
Downtown gallery
32 E 51st St.
New York, N.Y.
U.S.A.

Air
mail

Prior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JERUSALEM, THE CITADEL

ירושלים, מנכר דוד

1080

April 16, 1959

Miss Frieda Rau
Neely in Valley, Box 439
Nebraska

Dear Miss Rau:

Since we concentrate our efforts upon the limited
restor of artists whose names are printed below,
I would suggest that you get in touch with some
of the many other galleries always interested in
new artists, perhaps sending them photographs or
color slides of your work.

Thank you for thinking of us.

Sincerely yours,

EBH:pb

A handwritten signature in dark ink, appearing to be 'EBH', written in a cursive style.

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

BERTHA SCHAEFER 32 EAST 57TH STREET · NEW YORK 22, N. Y.

16 April 1959

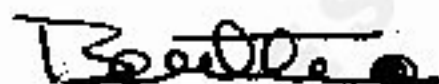
Dear Edith,

Are the following paintings anything you think you could sell?

Ezra Ames, PORTRAIT OF A LADY, oil, 34 $\frac{1}{2}$ x26 $\frac{1}{4}$
Otis Hovey, PAIR OF PORTRAITS OF WM. RUNYON & WIFE (1806),
oil, 29x25

Would you like to stop by to see them, or I could have them sent down to you?

Cordially,



BERTHA SCHAEFER

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St
New York 22, N.Y.

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 16, 1959

Dear Ben and Edith:

I'm enclosing a tentative list of pictures done before 1940 which might be used in the Brumfield book. The three marked with an asterisk are possible color plates. I thought we should have one very early one - the superb border illustration for the Haggadah - one from the Moomy series and an enamel picture from the late 1930's such as the American Sculpture which I remember as being very fine in color. But you may have other suggestions, and I'd love to have them.

The difficulty is to avoid duplication with the plates in the Abrams book, and only two pictures on this list are being used in that book. A number of the others have been reproduced often, but perhaps that isn't so important as having a representative choice in a book which will sell for \$1.50. Here the only conflicting factor, which I didn't know about until today, is that my little Penguin book, which was out of print for a long time, has now been reissued, and that, too, sells for a low price.

Anyway do please ponder this list and let me know your reactions. We are to have 60 plates in all, including 16 in color. Also, Edith can you fill in the missing names of collectors. My files on these early works are pretty antiquated, and I've never had time to fill in missing information. There may well be important pictures of the 1930's of which I haven't photographs any longer. I've lent a number of these photographs to various people over the years and sometimes I get them back, sometimes not.

Well, that's a start, and I'll keep plugging at the later lists. The proportion of 20 early works to 40 later ones seems to me about right. I especially want to reproduce the very recent works from Ben's last show for which I wrote you (Edith) yesterday. These are mostly not in the Abrams book and are superb in color.

Very best,

for Edith

Jim

P.S. to Ben: The ladies from Hatanah picked up Fourth of July Center and the two drawings (Girl Skipping Rope and Three Heads) yesterday. I would have liked to lend them illustration, too, but I think that lovely girl has earned a rest long since. Sorry to miss the opening, as I wrote you I would have to, but I'll get up to see the show, of course.

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Staten Island Institute Of Arts And Sciences

FOUNDED 1881

Offices and Library
148 STUYVESANT PLACE

MUSEUM • 75 STUYVESANT PLACE
STATEN ISLAND L. I. N. Y.

TELEPHONE SAINT GEORGE 7-1135

James L. Whitehead
DIRECTOR

April 16, 1959

The Downtown Gallery
Mrs. Edith Halpert
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

In accordance with our conversation of some weeks ago, I would like to confirm the fact that the exhibition "The Painted Ocean", which the Staten Island Museum is planning, will run from June 14th through September 14th, 1959.

If it is agreeable with you, I will come to the gallery during the week of April 20th to select paintings by Dove and Marin for inclusion in the exhibition.

All paintings will be fully insured by the Museum for the duration of the exhibition.

Your cooperation in lending material for our show is greatly appreciated.

Sincerely,



Richard A. Davis
Curator of Art

RAD/s

Manuel J. Johnson PRESIDENT • Frank A. Strauss FIRST VICE-PRESIDENT
Joseph F. Burke SECOND VICE-PRESIDENT • Robert M. Long TREASURER
Louis R. Miller SECRETARY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Store

April 16, 1959

Dear Edith,

Our exhibition is over at last, and was a great success. Our figures are not completed yet, but we expect to have five thousand dollars for scholarship after bills are paid.

We mailed all artists + galleries checks to-day + by the end of the week, hope to be through with our bills.

We certainly appreciated all the wonderful things you sent to us. You so sorry that you weren't able to see the whole exhibition.

We were given a painting done by Ernst Opliger and several people are anxious to know where he is showing now, as they would like to see more of his work. Do you have any information about him?

The Opliger was sold, so I promised her that I would try to find out where he is.

I had hoped to see Art 459 this week but it's just not possible for me to leave before everything is cleaned up here.

Once done — I'm going to Puerto Rico for a week just to sit, & gain back part of 15 pounds I lost chasing around.

Enjoyed being with you in Worcester on the 5th of April & hearing you speak. Now you've had a chance to get some rest since. You looked very tired.

Again, my thanks for all your help for B.U.

Regards from Steve,

Sandy,

Lybil

April 18, 1959

Mrs. John E. Stauffer
65 Mower Street
Worcester 2, Massachusetts

Dear Mrs. Stauffer:

Thank you for your letter.

As far as I know, only art museums, and a very few of them, have an arrangement whereby works of art are rented to their members, and there is one commercial gallery in New York which follows that plan but has very few contemporary artists represented. With painters like Stuart Davis and most of the others on our list whose production is extremely limited, it would be impossible to release pictures under such circumstances. In lieu of this, we are always glad to send paintings on approval for a period of two weeks so that they may be seen in the environment of one's home and with the other works of art. Furthermore, we have as part of our present program (and going back to 1926 when the gallery was inaugurated) a time-payment plan which makes it possible for many of our clients to acquire works of art at the then current figure. The arrangement calls for a 20% down payment after the decision is made and an extension of a year or more if required, with either monthly or quarterly checks or whatever plan is most suitable for the client. There are no contracts and no interest payments. This plan has worked remarkably well during these many years and has enabled many collectors to add outstanding examples from time to time.

The painting by Stuart Davis entitled LAWN AND SKY has just been returned from the photographer who made a color transparency to be used for a reproduction which will appear with fifteen others in a forthcoming book on Stuart Davis to be published by George Braziller. There is another book on Davis in preparation which will also carry a number of color plates and will have an introduction by Harvard Arnason, the director of the Walker Art Center, who, two years ago, organized the large retrospective exhibition of this artist's work, an exhibition which toured a number of the major museums in this country. The price of LAWN AND SKY is \$2400., and if you like we can arrange to send it to you on approval. The only requirement is payment for the packing, shipping, and insurance charges.

I was very happy to learn that you purchased one of the most recent paintings by Stuart Davis during your last visit to New York.

I look forward to hearing from you.

Sincerely yours,

EGM:pb

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH
Director

JOHN I. H. BAUR
Associate Director

ROSALIND IRVINE
Curator

MARGARET McKELLAR
Executive Secretary

April 16, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Now that our exhibition, The Museum and Its Friends, has closed, I want to tell you how much we appreciate your generous loan, which contributed notably to the quality and interest of the show. I would be most grateful if you would sign and return to us the enclosed receipt.

The exhibition was organized, as you know, by a committee of the Friends of the Whitney Museum working in close collaboration with us, and was based on the vote of its entire membership. I am sure that I speak for all of the Friends, as well as for the Museum, in thanking you most warmly for your help in making the event so stimulating a presentation of the work of these leading artists of our day.

Sincerely yours,


Director

LG:epr

enclosure

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In honour of
His Excellency, M. C. Chagla
Ambassador of India
and
Mrs. M. C. Chagla

The School of Fine and Applied Arts
and
The Friends of Music of Boston University
request the pleasure of your company

at a
Convocation and Reception
on Tuesday, March the seventeenth
from three until five o'clock

Concert Hall
857 Commonwealth Avenue, Boston

The favour of a reply is requested

April 17, 1959

Mr. R. T. Eldridge
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

I am writing to Miss Bingham of the U.S.I.A. suggesting that she communicate with you directly indicating the shipping address for the plates when they are completed. The electrotypes, of course, go to George Braziller, Inc., as previously requested, together with the bill.

For your information, the painting by Stuart Davis is to be shipped to

The T Santini Brothers, Inc.
449 West 49th Street
New York, N. Y.

The crate is to be marked

FOR USIA PROJECT G-1098E

The shipment may be sent Collect to Santini. It must arrive at their warehouse by April 25th.

Thank you for your cooperation.

Sincerely yours,

EGH:pb

Copy to: Miss Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
Information Center Service
United States Information Agency
Washington 25, D. C.

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April 17, 1959

Mrs. Edith Halpert
32 E. 51st Street
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert:

On Thursday, April 30 and Friday, May 1st I plan to be in New York, and it is my purpose to introduce myself and my work to your gallery. Attached is a list giving pertinent background information.

I would like to arrange an appointment with you for either of these days. Will you please advise when it would be convenient for you to see me.

Sincerely yours,

Humbert Howard
Humbert Howard

Fuller Building
10 S. 18th Street
Philadelphia 3, Pa.

PAUL KANTOR GALLERY

348 NORTH CAMDEN DRIVE
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 8-2673

17 April 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

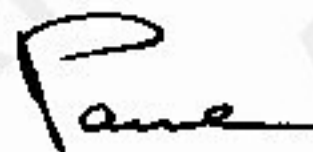
Sorry I wasn't able to make it back to the gallery after the Osborne opening but was only in town for another day or so and had a lot of loose ends to finish up.

Some friends of mine here in town want to make a gift of a Ben Shahn to a rather prominent reformed rabbi here and have asked me to write you about the possibility of getting either a drawing or watercolor (if any are available). They have a limited budget of \$1,000. and would really appreciate getting something good for it. Would you be amenable to sending me some photographs of what may be available and the net price to me? I'm sure they'll pick from the photographs and I'll return them all to you.

Time is rather limited so please let me know as soon as possible. Thanks.

Warmest regards.

Sincerely,



Paul Kantor

PK:gc

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SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
NEILL BOLDRICK, JR.
STANLEY E. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

April 17, 1959

5516 SPECIAL DELIVERY

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am sure you understand that I did not get your letter of the 7th until Monday of this week, and the Sheeler was sent by air on Tuesday and should have reached you long before this letter.

Even though the painting would ultimately go to the McNay, yet I do hope that you will be willing to have payment therefor made as you agreed last December could be made for the "California Industrial" or for the Stuart Davis, viz: check for 1/3rd to your Foundation and the other 2/3rds to be paid to the Gallery. Until we have straightened this matter out, think it would be best not to credit the painting to "Mr. and Mrs. Sylvan Lang."

Mary and I both want a Sheeler and feel that this is a most excellent painting, even though Mary does not feel as acquisitive about it as I do.

Trusting that you can handle this matter as indicated, I am,

Sincerely,

Sylvan
Sylvan Lang

April 17, 1959

Mr. Richard A. Davis, Curator of Art
Staten Island Institute of Arts and Sciences
75 Stuyvesant Place
Staten Island 1, N. Y.

Dear Mr. Davis:

Thank you for letting me know the firm dates for your
exhibition, "The Painted Ocean."

I shall look forward to seeing you when you come in
during the week of April 20th to select paintings by
Deve and Maria for inclusion in the exhibition.

Sincerely yours,

EGM:ph

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 17, 1969

Miss Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
Information Center Service
United States Information Agency
Washington 25, D. C.

Dear Miss Bingham:

Enclosed please find a copy of my letter addressed to Mr. Eldridge of Folsom Engraving Company. This is self-explanatory.

Incidentally, do let me know about the insurance as it would be unfair to Mrs. Hubbard to continue paying this if it is on your policy.

I hope that you have been able to make a few of the substitutions we discussed, particularly where color plates were available. Also, I found myself practicing a speech in Russian and realized that it would be a very simple matter for me to do a very professional job merely by writing it in English, having it translated here, and then deliver it in Russian. Much to my amazement, I found that there were not too many words that stumped me and I am now convinced that I could do a very good job both as to the talk and the hanging. All this is a prepos of our conversation.

Just in passing, I did mention to Lloyd Goodrich when I saw him at the opening on Tuesday that I was rather unhappy about the Ben Shahn representation. While HANDBILL is a very handsome painting, it has no relation whatsoever to his later philosophical approach which deals with social realism as we know it in this country. Since he is generally considered the outstanding exponent in that field, it seems logical that his representation should be in that category. Of course I would be most happy with the large SACCO AND VANETTI tempera owned by the Whitney Museum, even if I were asked to pay for a plexiglass to protect the painting. If the Whitney is adamant, there are several others I could suggest owned privately or by other museums. Naturally I shall do nothing about the matter until I get some encouragement from you.

My best regards.

Sincerely yours,

ECM:pb

Enclosure

WILLIAMS COLLEGE
LAWRENCE ART MUSEUM
WILLIAMSTOWN, MASSACHUSETTS

OFFICE OF THE DIRECTOR

April 17, 1959

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

I am writing concerning the watercolor,
Composition Study - Last Judgment by Abraham
Rattner that we purchased from you at the
Worcester Art Museum Exhibition last month.

Is the date of the painting 1952 (as of
your billing) or 1954 (as stated on the back
of the painting)?

What is the Last Judgment - a large
painting or a glass window? Where is it?

Thank you.

Sincerely,

Steve Faison
S. Lane Faison, Jr.

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252 BEDFORD STREET, SOUTHEAST
MINNEAPOLIS 14, MINNESOTA

18 April 1959

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Miss Halpert:

Please find enclosed my final payment for Rattner's beautiful painting, New York.

Do please forgive me for not writing sooner about his Stage Harbor, No. 1, but I have been trying to arrange financing it. I believe you said that the price at the Gallery was \$ 2800.

Could I qualify, as before, as an institution, and have the 10 % discount? (On your next trip to Minnesota you must see my collection - it's greatest strength comes from the painters handled by the Downtown Gallery). I could start my first payment in May or June, and make the remainder within a year.

Thanks for Frank Geillein's article, "The Same Old Schmeerkunst", from the New Republic. Most amusing.

Sincerely yours,

Benjamin E. Lippincott
Benjamin E. Lippincott

*P.S.
If the above is agreeable, I might want to lend
the painting to a friend in New York before sending out here.*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



KIRBY'S

SIXTY EAST SOUTH TEMPLE & SALT LAKE CITY, UTAH

EMphs 4-9424

18 April 1959

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This will introduce Mr. and Mrs. Leo Jacobsen of Salt Lake City. Mr. Jacobsen is a partner of Jacobsen Construction Company.

Mr. Jacobsen is building new offices and I am interested in his seeing some of the work of Charlie Sheeler with the Jacobsen Construction offices in mind.

Please also show Mr. and Mrs. Jacobsen other artists and sculptors work you would suggest for industrial installation.

With much thanks for this kind service, and with cordial regards.

Sincerely,


John-David Robinson

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 18, 1959

Dear Sam and Edith:

Herewith the second list for the Brexiller book, which brings us up to the present.

I've marked on both lists only 14 color plates, hoping that you, Sam, would choose the final two.

There are 13 or 14 pictures on the enclosed list which are also reproduced in the Abrams book, but I don't see how we can avoid this, considering that Brexiller is using 60 plates. But again suggestions from both of you will be welcome, and I can always make substitutions.

In choosing the final two color plates, Sam, please try to pick pictures in or near New York for practical reasons. I must turn in the full list of 14 color plates as soon as possible. George Brexiller naturally wants to know what color plates exist and might be available. I'll try to get Percy Brexiller at the Museum to work on this, though personally I've always found that it never worked to try to use color plates a second time. And I doubt that Abrams would turn over his color plates for another book coming out so soon after his.

Very best, enthusiastically,



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P.S. May I
keep the
photographs?
J.W.

New York
19. IV 59.

Dear Mr. Halpert :

Thank you for your
congratulations. I look forward
to stopping in the Downtown Gallery
sometime.

The brought canvas is
entitled "An Anniversary", not
The Anniversary. I would
think that \$7000. is the
figure you should supply to
Mr. Smith.

I enjoyed speaking with you
this morning.

I am very truly yours,
[John B. Thompson]

65 Mower Street
Worcester 2, Mass.
April 19, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

Thank you very much for your letter of April 16.

We would greatly appreciate your sending us
the Stuart Davis oil, LAWN AND SKY, on approval for
two weeks.

If we decide to purchase it, we will be inter-
ested in taking advantage of your credit plan.

Very truly yours,

Valerie Stauffer

(Mrs. John E. Stauffer)

DEPARTMENT OF ENGLISH
UNIVERSITY OF UTAH
SALT LAKE CITY 12

April 19, 1955.

Downtown Gallery,
32 E. 51st Street,
New York, N.Y.

Enclosure:

I would greatly
appreciate seeing the catalog for
the Ben Shahn show which your
gallery presented in March.

Many thanks!

Respectfully yours,

Louis C. Zucker

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 20, 1959

Mr. Leon Applebaum
2213 Everett Avenue North
Seattle 2, Washington

Dear Mr. Applebaum:

It was very kind of you indeed to send me the group of slides. Unfortunately several of them arrived somewhat damaged but I managed to get a fairly good idea of the originals.

If you would care to send me the following after indicating your selling prices in your return letter, I shall contact some of our clients in the hope of placing a picture or two for you. Because I do not want you to involve yourself in packing and shipping expenses, I have selected only two paintings in the smaller dimensions and would suggest that you send me 8 x 10 photographs of the others indicated without an asterisk. The photographs and the slides together, plus two originals should give a fairly good idea of the other paintings.

I hope to hear from you in the very near future.

Sincerely yours

BORLA

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April 20, 1959

Dr. Walter H. R. R.
New York, N. Y.

Dr. Walter H. R. R.
New York, N. Y.

Miss Mary Bartlett Cowdrey
New York, N. Y.

Dr. Walter H. R. R.
New York, N. Y.

Miss Mary Bartlett Cowdrey
Archives of American Art
14 West 40 Street
New York 18, N. Y.

Dear Miss Cowdrey:

Thank you for your letter, and for your very kind invitation.

I have two lengthy appointments during the afternoon but will make every effort to appear before 7 o'clock.

Since dictating this note I had occasion to talk with you and am listing a few names as suggestions in the attached blank.

I look forward to seeing you on that occasion.

Sincerely yours

ENCLOSURE

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Mr. Jack Lawrence S. Fink
Dr. Walter Hyman
229 East 52 Street
New York, N. Y.

Mr. L. Arnold Weissberger
120 East 56 Street
New York, N. Y.

Miss Marilyn Karnes
44 East 75 Street
New York, N. Y.

Mr. William H. Lane
Holman Street
Lanenburg, Massachusetts

Dr. and Mrs. Melvin Boigon
45 East 82 Street
New York, N. Y.

Mr. and Mrs. John S. Hilson
920 Fifth Avenue
New York, N. Y.

Mr. and Mrs. Alan Rosenthal
44 East 67 Street
New York, N. Y.

Mr. and Mrs. Herbert Goldstone
1125 Park Avenue
New York, N. Y.

Sincerely yours

RECEIVED

April 20, 1959

Mrs. Rosalie Berkowitz
29 East 64 Street
New York, N. Y.

Dear Rosalie:

Now that Ben promised to deliver his painting for the exhibition, I mentioned the Phillip Sills drawing to him and have very good news for you.

Evidently he has been at work on a large drawing in between paintings etc., and should have something for consideration within the next two or three weeks. Do you want me to get in touch with Sills or will you do this directly.

I hope you are having great success with your current exhibition.

Affectionately

DRB:1

April 20, 1959

Mr. Karl Katz
Ben-Zion National Museum
P. O. B. 398
Jerusalem, Israel

Dear Mr. Katz:

We have been so preoccupied in the gallery that I did not have a chance to forewarn you that six silkscreen prints in black and white and in color had been mailed to you the first of this month.

Three of these represent a gift made by Dr. and Mrs. A. Kanof of 80 Linden Boulevard, Brooklyn, N. Y. The balance of the prints are being presented by me to complete the selection that you had made.

Would you please send me an acknowledgement at your convenience. Incidentally, I thought it advisable to include two separate receipts so that you could acknowledge these specific prints as indicated.

I hope that you are readjusting yourself to your normal activities and are retaining pleasant recollections of your visit to New York.

My very best regards,

Sincerely yours

BCH:la

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April 20, 1959

Mr. Stuart Davis
15 West 67 Street
New York, N. Y.

Dear Stuart:

Have you had an opportunity to look up the material referred to in my letter of March 21st. This had to do with a 1910 Independent Artists' Exhibition which you participated wearing a Doster Brown out and a Fauntleroy suit. Please let me know so that I can get my follow-up letter activated or put into the permanent file.

And thanks for sending the very handsome new easel for our show.

Sincerely yours

RMEL

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April 20, 1939

Thomas A. Edison Industries
P. O. Box 150
Newark, New Jersey

Gentlemen:

I have before me two invoices - one dated March 27th and the other April 9th, amounting to \$20.60 and \$7.50 respectively.

Although I should be delighted to make payment immediately I am sure that you would not want me to do so in view of the fact that I find very little improvement in the machine. The first Voice-writer has caused me considerable discomfort to say the least. Because I find it difficult to dictate consistently during working hours, I send the machine to my apartment, one floor above, and devote my free evenings to dictation. It is most frustrating, therefore, to find at the end of a record, that my time has been wasted entirely because on many occasions there is double talk, strange noises appear or the lights do not go on which naturally inhibits any dictation under such circumstances.

Since I have used dictating machines as far back as the early 1920's (Dictaphone) and others subsequently, I am sure that it is not due to inexperience or mishandling, but that there is something radically wrong with this machine or with this type.

As a business woman I realize that your firm would want to prove the quality of your product and I am therefore writing about this situation to effect these difficulties that I have encountered quite consistently during the past few months with few exceptions.

May I hear from you.

Sincerely yours

EM:la

FAR BROOK SCHOOL
52 GREAT HILLS ROAD
SHORT HILLS, N. J.

April 20, 1959

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Sirs:

Enclosed is our check for
\$63.00 to cover the following:

Ben Shahn - "Secret Vanzetti"	- 31.50
Ben Shahn - "The Scientist"	- 31.50
	<hr/>
	63.00

We want to thank you for
your cooperation.

Yours very truly,
Priscilla Spence
(Mrs. Hovey)

April 20, 1959

Mr. John French
144 East 38 Street
New York, N. Y.

Dear Mr. French:

Thank you for your letter and check.

The payment arrangements suggested are entirely satisfactory.

I hope that you and Mrs. French will enjoy this very handsome example of Marin's work.

Sincerely yours

BHCLa

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April 20, 1959

Deanne
Mrs. Benjamin Holt
1301 Chelton Way
South Pasadena, California

Dear Mrs. Holt:

Thank you for your letter.

As soon as our photographer delivers prints of photographs we had previously made, I shall send you several indicating the size and the price.

We have no illustrations for the "Turn of the Screw" and I know of none available. However, we have a very handsome one of the Wedekind group. This photograph will be included, together with some other figure paintings we have in our collection.

As you know, there are very few Dearth paintings available for purchase but we have very carefully acquired quite a number over a period of time, including not only figure subjects but still lifes and posters as well.

When you receive the photographs will you be good enough to let me know whether you would like any of the original paintings sent to you for consideration and return the prints to us. On all such transactions, that is, paintings sent on approval the addressee is responsible for the expenses involved in packing, shipping and insurance. If this is satisfactory, we shall be very glad to send you two or three for consideration after you make your selection.

And I hope that when you are in New York you will drop in to see the others. It will be nice to meet you.

Sincerely yours

1850. *Edgert*
1000. 950. *Four Figures*
1100 *Imm in Beach 34* 8/2 F11
550. *Imm Worker*
800. *Woman up stairs*

ROBERT KARDON
86TH & LANCASTER AVENUE
PHILADELPHIA 31, PA.

April 20, 1959

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Attention: Mr. John Marin, Jr.

Gentlemen:

Confirming my conversation with you on Saturday, April 18, 1959, enclosed find check in amount of \$130.00 representing a 20 percent down payment on the Ben Shahn water color painted in 1959 titled "Super Market Basket." Total price of painting is \$650.00.

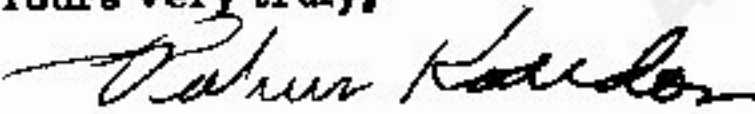
It is my understanding I am obligated to pay the balance of \$520.00 over a period of one year. If there is or will be a discount for cash payment, please advise me.

It is understood you will ship this painting to us at your very earliest convenience and that we are to pay only the freight charge which should not exceed \$12.00. The painting to be shipped to the following address:

504 Winding Way
Merion, Pa.

Thank you for your kind attention to this matter.

Yours very truly,


Robert Kardon

RK:pl
Encl.

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April 20, 1959

Mr. Oscar Markson
2429 Jackson Street
San Francisco 15, California

Dear Mr. Markson:

Because your letter indicated that you plan to call at the gallery during the week of April 13th, I did not answer your letter. However, since your visit did not materialize, I am returning the photograph and photo-stats to you.

You were very kind to send me all this data, but after thirty years of introducing new artists to the New York art world we discontinued the practice in 1955 and decided to concentrate on the artists whose names are printed below. Now that there are considerably more than two hundred galleries in New York City, we feel that it is no longer necessary for us to undertake such promotion.

I hope that you succeed in finding an appropriate arrangement for Joan Markson.

Sincerely yours

MSA

April 20, 1959

Mr. Vincent Price
580 North Beverly Glen
Los Angeles 24, California

Dear Mr. Price:

To make up for my lost youth, my great niece is collecting autographs of great people in the related arts and now has an extraordinary collection of autographs and illustrations by most of the major artists in America and only those theatre and music personalities who are interested in art while surpassing in their own field.

The enclosed letter is self explanatory, and I hope that you will take a moment to grant her wish. A self addressed envelope is enclosed. How about making a drawing over your signature.

And how about coming in to say hello. It is always such a great pleasure to see you.

Many thanks for your kindness.

Sincerely yours

MM1a

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April 20, 1939

Mr. John Glen Sample
Naples
Florida

Dear Mr. Sample:

Your letter of April 9th arrived during my absence from the city and I hope you will forgive the delay in the reply.

Because it is so very difficult to describe the subtle variations of tone in O'Keeffe's paintings, I think it would be more satisfactory to ship "Three Shells" to you for consideration. The only obligation is the payment for packing, shipping and insurance.

The price of this painting is \$3000, and as indicated on the photograph the size is 24" wide by 36" in height.

As soon as I hear from you (I would suggest wiring) I shall send on the painting for your consideration.

Sincerely yours

HML

APFA
(Beale)

April 20, 1959

Mrs. Martin Sargent
890 Washington Street
Bath, Maine

Dear Mrs. Sargent

In response to your letter I regret that we cannot be of any assistance to you because we concentrate largely on contemporary American art and in all cases on original examples exclusively.

Perhaps it would be advisable for you to contact the Old Print Shop at 120 Lexington Avenue.

Sincerely yours

MMI.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 20, 1959

Mr. Michael Stella
175 Main Street
White Plains, New York

Dear Mr. Stella

When I received your letter of April 13th, I referred the matter to our bookkeeper who advises me that all the material we retained had been paid for a good many years ago and that the only two items we retained for a short time - "Portrait of Elshenius" and "Trees"; the former a silver point and the latter a pastel -- had been returned.

I am enumerating the items paid for:

<u>MEDIUM</u>	<u>TITLE</u>	<u>PRICE</u>	<u>DATE OF PAYMENT</u>
Charcoal Pastel	Coal Pile } Pittsburgh)	313.73	Apr. 7 1950
Silver pt Watercolor "	Self Portrait } Steel Mill } New York }	325.00	Jan 23 1953
Pastel "	Italian Landscape } Nocturne }	233.33	Dec 9, 1953
Watercolor Pastel	Sketch for Song of } Nightingale } Italian Landscape }	250.00	Feb. 23 1954

I am under the impression that the majority of these payments were made to Sarge Stella, but no doubt your files will give the complete information. We do not retain our records at the gallery for so long a period, but nothing is filed in the warehouse cabinets unless the transactions have been completely closed. Therefore, I would suggest that you refer to your papers and let me know where the confusion has occurred so many years later.

Thank you for your courtesy.

Sincerely yours

EOH:1

JOSEPH L. TUCKER
1830 BOATMEN'S BANK BUILDING
ST. LOUIS 2, MISSOURI

April 20, 1959

The Downtown Gallery
32 East 51st Street
New York 22, New York

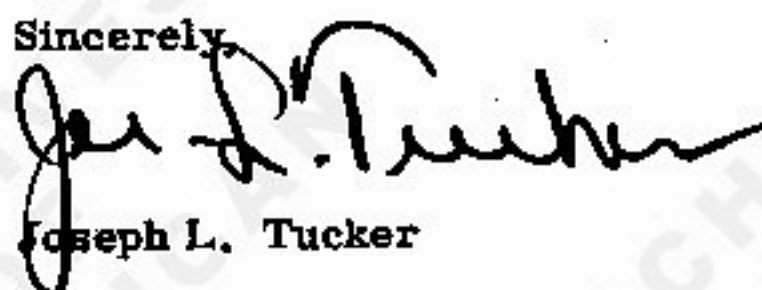
Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Thank you for the photograph of the Demuth. We are very interested in it; however, you stated that it was out on exhibition and would not be available for sometime. I am writing to inquire how long it would be before you would have it, if we decided to buy it?

You also mentioned another still life of pears. I imagine this is the one we saw in New York, and it will not be necessary to send a photograph. If, however, you have any other Demuth water colors, either still life or cubist, I would like to see photographs before proceeding any further.

Sincerely,


Joseph L. Tucker

JLT:mb

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APFA
April 20, 1959

Mrs. J. Watson Webb
740 Park Avenue
New York, N. Y.

Dear Electra:

Finally this hectic season is tapering off and I am arriving at a relatively normal state.

In checking through my records I discovered that "Blacksmith's Trade Sign" which I had presented to the Shelburne Museum -- presumably -- is still in my possession.

You may recall your suggestion that this would be picked up some time after January when you had a loan enroute from New York. It occurred to me that you might have forgotten this. On the other hand, please do not hesitate to tell me if you consider this inadequate for the museum. I shall not be hurt and will find something more suitable in the near future. We have always been very frank with each other and I would very much appreciate your honest reaction to this.

Did you get an opportunity to go to the Armory this year? Although I found several really excellent objects tucked away in the booths, I found the show terribly depressing, with only half of the space occupied by dealers. The art world is changing so rapidly, both in the 19th Century category as well as in the field of modern art, that I am beginning to feel very dated.

It was wonderful seeing you and I was pleased that you look so well. It was fun also to run into the Rogers whom I like immensely.

Do let me know when you are leaving for Shelburne. I was hoping that we could get together once again before your departure, but I realize that you are exceedingly busy with all the responsibilities of family and the museum.

I can't wait for summer to see all the wonderful things that you have accomplished in Shelburne since my previous visit. And so,

Affectionately yours

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April 20, 1999

Mr. Easter D. Jewell, Administrator
Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Mr. Jewell:

Thank you so much for sending us the series of checks for the paintings, drawing and sculpture sold from our consignment at the Worcester Art Museum. Our check for \$363.75 is enclosed. This represents the commissions due you.

We made out receipted invoices to the purchasers, but mailed them only to those whose addresses we found on the checks. I am holding those which will be mailed immediately upon receipt of the local address. A carbon copy is being made of the list so that your secretary might insert the addresses and return the list for completion. I shall be most grateful for your cooperation.

The balance of the consignment has been received. Everything coincides with our records. Naturally we are very pleased with results and want to congratulate you and the staff for the tremendous success of the exhibition.

It was so nice seeing you in Worcester and I look forward to my visit for the Dial Exhibition.

My very best regards.

Sincerely yours

SRHla

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April 21, 1939

Mr. Gordon Mackintosh Smith, Director
The Albright Art Gallery
Delaware Park
Buffalo, New York

Dear Mr. Smith :

Because I was not entirely familiar with the current prices of Edwin Dickinson's work (he has no dealer in New York), I communicated with him directly and am now enclosing a copy of his letter which is self-explanatory. Incidentally, he would like to have the title changed to the original form, as indicated in his letter.

I hope that you received the data from Antoinette Houshauer and that this completes the list that you submitted to me.

I hope that you will be coming to New York soon and that I shall have the pleasure of seeing you.

Sincerely yours,

EGH:ph
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is published 60 years after the date of sale.

April 21, 1959

Dr. William Bender
1109 United Office Building
Niagara Falls, New York

Dear Dr. Bender:

Thank you for sending the Otto Mueller pastel to me.

As I mentioned previously, we have no market for any but American art, but I was very happy that I could place this rather minor painting - if I may say so - with a dealer friend, and if it is satisfactory to you, I shall send you the check for \$800. Won't you please wire me on the receipt of this letter, so that the transaction may be carried through.

Also, may I suggest that if you have any other paintings by German, French, or other foreign artists, it would be an excellent idea to dispose of them at this particular time. I do not know whether you follow the auction records closely, but one held last Wednesday at Parke-Bernet indicated a considerable decline in the price range of foreign art. The exaggerated figures reported during the past two years have encouraged too many owners to dispose of their collections in order to take advantage of the situation, thus creating an overabundance of European paintings in the current market.

In closing, I want to say that I am still enjoying the Feininger immensely and having it in my livingroom where I can see it daily. I hope that you will be in New York sometime in the near future and that I shall have the pleasure of seeing you again.

Sincerely yours,

ECM:pb



Established 1896

FOLSOM ENGRAVING COMPANY

Photo-Engravers

214 SUMMER STREET, BOSTON 10, MASSACHUSETTS
Telephone Hancock 6-5390

April 21, 1959

*to Mrs. Halpert
to slip
to painting Santana*

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Att. Mrs. Edith Halpert

Dear Mrs. Halpert:

Your letter explaining shipment
of four-color plates, and the painting received to-
day.

I am sorry we must return the paint-
ing so quickly, because as of the end of the day today,
it has not been received. Should it arrive tomorrow,
it can only remain with us slightly over three days,
and that isn't enough time to check our color proofs
with the painting.

Is it possible that we can keep
this painting a few days longer?

Sincerely,

FOLSOM ENGRAVING COMPANY

R. T. Eldridge
R. T. Eldridge

E-B

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 21, 1959

Mr. Humbert Howard
Fuller Building
10 South 18th Street
Philadelphia 2, Pennsylvania

Dear Mr. Howard:

Quite some time ago, after many years of introducing new artists, we decided to concentrate exclusively on the work of the artists whose names are listed below. I would suggest, therefore, when you come to New York next week, that you plan to visit some of the many other galleries in the city that are always on the look-out for new talent and among which I am sure you should have no difficulty in making a connection.

With all best wishes and appreciation of your thinking of us,

Sincerely yours,

EDH:ph

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY • 32 West 51 Street • New York 22, N. Y.

Ben Shahn's COSMOS received,

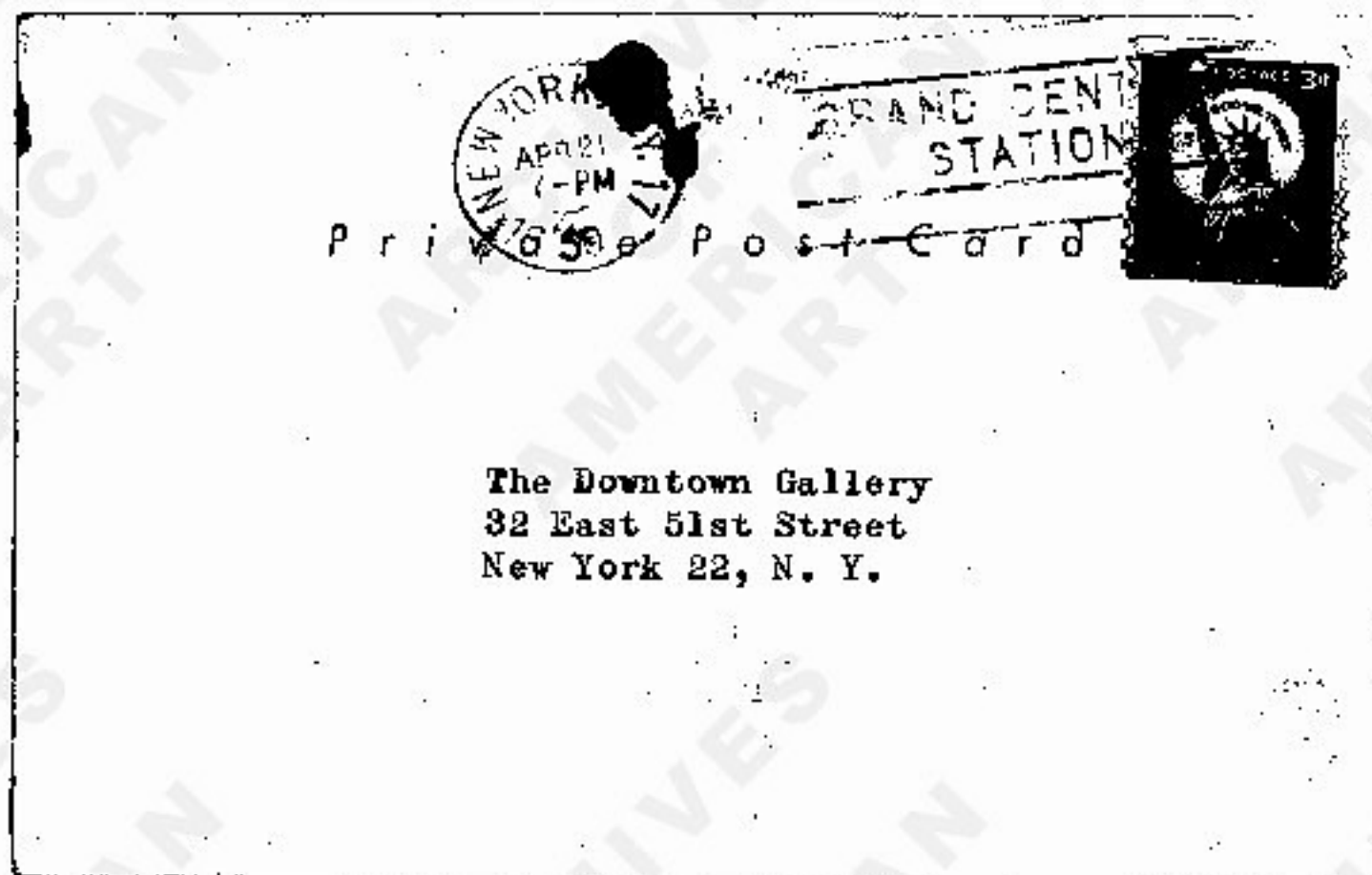
date April 6, 1959

Signed:

Alice M. Kaplan
Mrs. Jacob Kaplan

M. - ← Please Correct.

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April 21, 1939

Mr. Sylvan Lang
1500 Milam Building
San Antonio 5, Texas

Dear Sylvan:

Thank you for your letter.

Fortunately the painting arrived in time to help with the exhibition of our own artists.

I am now enclosing our invoice following the procedure suggested. We will merely place a star on the painting during the exhibition, just as we are doing with several others which were sold in advance of the show. Somehow or other the visitors are very indignant when an exhibition comprises so many loans, feeling that all the best examples in the show had been sold prior to their visit. Such is the life of an art dealer with unproductive artists and exceedingly popular ones.

A little memorandum regarding the balance of the transaction is also enclosed. This is my first experience of the sort but I am glad that it is so advantageous for you.

I wish that you and Mary could see the Spring exhibition as a wind-up of this very hectic season. While the rest of the world seems to be scrambling for the products of our industrial civilization — refrigerators, cars, TVs, et cetera — Americans have become the most aesthetically-minded people universally, supporting all the cultural activities such as the visual arts, music, the ballet, theatre, et cetera. Three cheers for the good old U.S.A!

My fond regards to Mary and you.

Sincerely yours,

RMH:pb
Enclosures

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April 21, 1960

Mr. Benjamin E. Lippincott
252 Bedford Street, Southeast
Minneapolis 14, Minnesota

Dear Mr. Lippincott:

Thank you for the check. What is more gratifying is your statement about the painting. Nothing pleases us more than what was called in the old days "a satisfied customer." It is always a wonderful experience to have a painting and its possessor completely compatible.

What with the record-breaking attendance for the Shahn exhibition and the continued attendance for the current show, Rattner's Sag Harbor No. 1 quietly rested in our vaults, as I had promised. Indeed the arrangement specified by you is quite satisfactory. As you will note from the enclosed invoice, we are allowing the 10% discount as I consider you an educational institution and am sure that you qualify as such by having these paintings in your home. The first payment may start in May or June, whenever convenient, and checks may follow along the same lines.

The painting will not be shipped to you until we are notified accordingly, and, if you wish, we will deliver it to your friend in New York, if and when you send us the address. It will have to be shipped to you eventually, through the gallery, in order to avoid the city sales tax.

In closing, I want to tell you how happy I am that you will have two paintings by Rattner which complement each other so superbly and I am sure that he will be pleased as well, when I tell him about it on his return from abroad.

My best regards.

Sincerely yours,

Edith
Enclosure

April 21, 1950

Mr. Ronald MacDougall
708 North Canon Drive
Beverly Hills, California

Dear Mr. MacDougall:

Much to my embarrassment, I just discovered that I did not send you the provenance of the Sheeler painting that you acquired some weeks ago. The data is now attached.

I hope that you and Mrs. MacDougall are enjoying the painting — and that I shall have the pleasure of seeing you on your next visit to New York.

Sincerely yours,

EGH:pb
Enclosure

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April 21, 1958

Mrs. John E. Staniffer
65 Newer Street
Worcester 2, Massachusetts

Dear Mrs. Staniffer:

Upon receipt of your very nice letter of April 19th, I made arrangements to have the Stuart Davis painting **LAND AND SKY** sent to you on approval for a period of two weeks.

I hope that after seeing it in the context of your own home and other art possessions you will decide to retain it permanently. Please do not hesitate to send it back if it does not make you happy.

An on-approval memorandum is enclosed. Will you please sign the blue copy and return it with your signature.

Sincerely yours,

RH:pb
Enclosure

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UNITED STATES INFORMATION AGENCY
WASHINGTON

April 21, 1959

Dear Mrs. Halpert:

We are returning your photograph of Charles Sheeler and thank you very much for lending it to us. As it is an excellent portrait of Mr. Sheeler, we decided we would like to have one in our permanent files and have purchased a copy from Ansel Adams.

A story is now being planned about the Phillips Gallery for our overseas publications and we would like to include color reproductions of some of the paintings in the collection. One of the paintings under consideration is "Flour Mill Abstraction" by Arthur G. Dove.

We have a color reproduction of the Dove painting which we obtained at the Phillips Gallery and would like to know if the engraving would be available for our use. The Willard Gallery informs us you show Mr. Dove's paintings and thought perhaps you might know the name of the organization or engraving company whom we should contact.

Any information you can give us will be very much appreciated.

Sincerely,

Maria Ealand

Maria Ealand
Picture Section
America Illustrated

Enclosure:

1 photograph
1 print

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York, New York

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April 21, 1960

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Since you are aware of the turmoil in the Art world I am sure you realize that letter writing is a lost "art" (?). Furthermore, your assumption that I am up at the top causes me as this turmoil has had quite the contrary effect on me. As a matter of fact, I have never felt quite so low physically. Between the fabulously increased attendance in the gallery and the telephone calls plus a veritable avalanche of new collectors who want to know all about art in one easy lesson, I function like an early American whirligig. But the season is tapering off, thank heavens, and Newton beckons me.

After many months of absence, Bill Lane finally turned up in New York. Although I had a very nice chat with him in Worcester, where I gave a talk last week at the request of Don Rish (ask me about this sometime). Bill told me about his stay in L.A. and his visit with you. I was delighted to learn that you are devoting so much more time to your painting and am very curious about your mid-century breakthrough. Also I think it is a fine idea to start showing locally, and from what I hear this Esther Hobbes character is doing an excellent job. And remember that I am always vain enough to stand up against any "two-timing."

This year I decided to remain in the good old U.S.A. and hope that you will have some time to spend with me in Newton during your eastern jaunt. And so,

Affectionately,

EW:pb

SAMUEL S. WALKER, JR.
325 EAST 72ND STREET
NEW YORK 21, NEW YORK

April 21, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I am writing on behalf of Mr. Samuel S. Walker, Jr. to request permission to publish a reproduction of your painting, "Pochade," by Stuart Davis, in a new art book. The book, which is to be published in Europe in early summer of this year, is a non-profit, educational project sponsored by a new group which Mr. Walker is organizing.

The reproduction which we wish to use is the one which appeared in TIME magazine on December 15, 1959. Because of the educational purpose of the book, TIME is providing us with the use of their transparencies.

The book is tentatively entitled Art of Our Time: 1950-1960. The author is Mr. Alexander Elliot, art editor of TIME and author of Three Hundred Years of American Painting and Sight and Insight. Mr. Elliot has selected the works to appear in the new book, which is planned as a survey of the most important and exciting art of the contemporary decade.

It is possible that there will be an American commercial edition of Art of Our Time: 1950-1960. Negotiations to that end are in progress with McDowell, Oblensky, Inc. If a commercial edition is arranged we will, of course, notify you and

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SAMUEL S. WALKER, JR.
325 EAST 72ND STREET
NEW YORK 21, NEW YORK

-2-

renew our request for reproduction rights. It would assist our planning if, in responding to this letter, you could also indicate the conditions you would set for the reproduction of your work in such a second edition.


We would be grateful for your early reply, and enclose a standard form and return envelope.

Very sincerely,

Anne Miller

(Mrs) Anne Miller
Secretary to Mr. Walker

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 Institute

743 South Grand View Street, Los Angeles 57, California : Dunkirk 9-4138

April 21, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

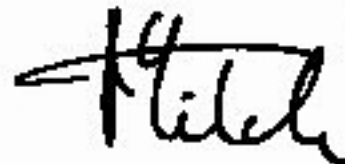
Dear Edith:

Just a note to thank you again for keeping me on the mailing list of the Gallery which has prompted the present communication, after receiving the very handsome announcement of the Osborn show.

Recently, Jarvis Barlow at the Los Angeles County Art Institute, mentioned to me the excellent quote which appeared in the Shahn folder with his exhibition at your gallery. I apparently overlooked the quotation and have since misplaced my copy of the Shahn folder and wonder if another is available. According to Jarvis, it is sufficiently good that he incorporated it with an address to the students at the County school and he has recommended that I might pass it along to the Trustees of this esteemed institution.

Please bring me up-to-date on what is happening in the world of art. I learned in a round-about manner that the Williamsburg material has gone out to Little Rock to be exhibited there. It seems an unlikely place for Mr. Faubus to be exposed to the forays of New England and the Eastern Seaboard! What's new in the world of pictures and artists? Please bring me up-to-date as I feel somewhat out of touch with things.

Yours,



Mitchell A. Wilder

MAW:had

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April 21, 1950

Mr. S. Lane Faison, Jr.
Lawrence Art Museum
Williams College
Williamstown, Massachusetts

Dear Mr. Faison:

Indeed I was delighted to learn that my favorite Hattner watercolor was acquired for Williams College. I was so advised during my brief visit at the Worcester Museum a week or so ago when I accepted Dan Rich's invitation to address the small group of "collectors."

As I am dictating this letter in my apartment with the aid of an Ediphone, I cannot refer to my records, but unless you hear to the contrary, please use the date of 1954. I am sure that the artist's notation is correct.

If you wish, I shall be glad to send you the three photographs of the triptych entitled Last Judgment which was exhibited at this gallery during September of 1957 together with a large series of drawings and watercolors which were executed in preparation for the final statement or triptych. It may interest you to learn that this exhibition was one of the most popular held here in thirty-odd years and was a particularly gratifying experience because it attracted so many of the younger artists as well as collectors, museum personnel, et cetera. As a matter of fact, I had several very interesting conversations with the so-called "stable boys" who were very intrigued because it attained a feeling of complete spontaneity and succeeded in combining the latest métier with a statement." This seemed to intrigue the artists especially in view of the many preparatory works, considerable study entailed, without in any way affecting the sense of immediacy and spontaneity." All in all, it was a wonderful experience for me.

I hope I shall have the pleasure of seeing you during your next visit to New York.

Sincerely yours,

EGH:ph

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WESTERN UNION TELEGRAM

W. F. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(21)

NA110 PD=NIAGARA FALLS NY 22 252PME=

1959 APR 22 PM 3 24

DOWNTOWN GALLERY, EDITH HALPERT=

32 EAST 51 ST=

I AGREED TO THE AMOUNT QUOTED IN YOUR LETTER=

DR WILLIAM BENDER=

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN
Director



224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE ADams 7-2406

April 22, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I want to tell you that the two Rattners which you sent to us for our own exhibition have arrived and are on display. They add greatly to the exhibition, and we are deeply grateful to you for your continued kind cooperation with us.

The exhibition was due to close this past Monday, but it is being held over a week because of the great interest shown in it. That will mean that we shall send the Rattners back to you some time next week, with your permission.

Many thanks to you again for your wonderful cooperation and friendship.

Yours sincerely,

Benjamin M. Kahn
Rabbi

BMK/mkc
encls.



April 22, 1959

Dear Mrs. Halpert:

Shortly after receipt of your last letter I called Mr. John Barrett, Business Manager of the Flint Board of Education -- regarding final settlement of Abe Rattner's fee. Mr. Barrett promised to call me but did not. This is a matter of satisfying my colleague-ial curiosity. Could you drop me a note on occasion as to whether or not you wrote to him and had a reply?

With all good wishes -

Sincerely yours,

Zoltan Sepesky
Zoltan Sepesky

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

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DEPAUW UNIVERSITY
GREENCASTLE, INDIANA

April 22, 1959

*sent to Ben
4/24*

Mr. Ben Shahn
Roosevelt
New Jersey

Dear Ben:

Now that we have a new Art Center, DePauw University is in a position to fulfill a long hoped for dream of an annual exhibition of drawings by outstanding American artists. We have felt that drawing has been sadly neglected in our art schools in this country and we feel that the impact of drawings by America's great draughtsmen might help to revive an interest in what has become almost a lost art.

Art students are not learning drawing and we think that an exhibition of great American drawings might help inspire them. At the present time I am working on another book of figure drawing, so I am personally interested in such an exhibition.

We hope you can send us three or four drawings in any medium for an exhibition for three weeks starting September 21, 1959, in our new gallery. Please have the drawings matted in double hinge mat, if possible. We will take care of return postage and insurance. Drawings should reach us by September 10th. Please include a title for each drawing and a brief biography for our catalogue on the enclosed card.

I have enclosed a catalogue of our First Annual Print Show. Twenty-four prints were sold in this show and we hope to purchase some drawings from your show.

We are inviting thirty outstanding artists to exhibit and we feel that the show would not be complete without some of your drawings. Please let us hear from you.

Sincerely,

A. Reid Winsey

A. Reid Winsey
Head of the Art Department

ARW:d1
Enc. (4)

*Ben --
Looking forward to the
day when you return to our campus.*

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April 22, 1959

Mr. Richard Yonkers
Director
The Hackley Art Gallery
Washington 4, Michigan

In reply refer to:
Contract No. F-52599

Dear Mr. Yonkers:

We have completed our investigation in connection with the difficulties encountered in the delivery of the above shipment and corrective action has been taken to see that this type of service does not happen again.

We are enclosing our check for \$15 to cover the telephone expense you incurred and we are advising the Guggenheim Museum that we will be willing to pay for the unnecessary calls that it made, by copy of this letter.

We certainly appreciate your patience in this matter, and we sincerely hope that the above adjustment is to your satisfaction.

Sincerely,

K. W. Maxfield
K. W. Maxfield
Executive Assistant

Encs
Enclosure

cc: Miss Arlene B. Dallis
The Solomon R. Guggenheim Museum
7 East 72nd Street
New York 21, New York

✓ Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

P.S. (Mrs. Edith Halpert)

The above is in reference to Mr. Yonkers' letter of March 5th of which you received a copy. We have thoroughly investigated this matter and have taken corrective action to prevent future recurrences of this nature. We are very sorry that there was any cause whatsoever for concern, and should you have any questions, please let us know.

KWM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its delayed character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1 (04)

NA 027 PD=NAPLES FLO 22 1 02 OAME=

DOWN TOWN GALLERY=

32 EAST 51 ST=

1959 APR 22 AM 11 09

PLEASE SEND OKEEFE PAINTING YOUR LETTER 20TH REGARDS=

J G SAMPLE=

LAW OFFICES OF
MICHAEL STELLA
175 MAIN STREET
WHITE PLAINS, NEW YORK

WHITE PLAINS 9-2522

Date

4/22/59

SPEEDGRAPH

(This letter, a copy of which is in our files, is written to you in this manner, so as to get our message into your hands without the delay occasioned by regular office routine).

To:

Downtown Gallery

Re:

*Joseph Stella Paintings -
Dear Miss Halpert*

*Thank you for your letter of April 20, 1959.
You state that "Portrait of Elsheimius" and "Tree"
were returned. Please advise when and to whom
these 2 paintings were returned.
Thank you for your prompt cooperation in this
matter -*

Sincerely,

Michael Stella

MICHAEL STELLA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Date 4/23

TELEPHONE: LINCOLN 0848 • CABLE ADDRESS: ALEGAL BUFFALO

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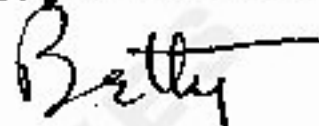
850 Second Avenue
New York 17, N.Y.
April 23, 1959
Tel. (daytime to July 1):
ST 3-4529

Dear Edith,
This is the version I'm sending out now.

A new clearing house of art information and art service will open in midtown Manhattan the day after Labor Day. You will be sent the address of the new Clearing House in August.

Enclosed are some notes about the various services offered. Additional information will be supplied on request.

Very sincerely,



Betty Chamberlain

THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK 22, N. Y.

PROGRAM IN HUMANITIES
AND THE ARTS

April 24, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Ford Foundation's Program for Visual Artists--painters, printmakers, and sculptors--was announced in July, 1958, and designed to run for two years. The first year of the program has been completed, and in February, 1959, the Foundation granted \$10,000 each to ten painters and sculptors, to enable them to concentrate wholly upon their creative work. The American Federation of Arts, under a grant from the Ford Foundation, also announced that twelve other visual artists had been selected to receive comprehensive retrospective exhibitions with definitive catalogues. The stated purpose of the grant to the American Federation of Arts was to help increase public exposure to the work of mature artists in all regions of the United States through the circulation of these retrospective exhibitions. Recommendations for both the grants-in-aid and retrospective awards were made by regional and national juries, composed primarily of artists appointed as consultants to the Foundation.

For the second year of the program, a few modifications have been adopted. The ten grants-in-aid and the program of approximately twelve retrospective exhibitions will be repeated, with some changes in the submissions procedure and a reduction--from twelve to nine--in the number of collection points about the country.

In addition, the Foundation will offer this year one or more purchase prizes totaling up to \$3,000 in each of nine regions of the country, wherever these are merited in the judgment of the appointed juries. In keeping with Foundation policy, the composition of the juries for the second year will differ from that of the first, and the names of the regional and national jurors will not be made public.

I am writing at this time to invite you to nominate one or two (not more) American painters, printmakers, or sculptors for consideration in the second year of this expanded, three-part program. Forms for this purpose are enclosed.

Artists awarded one of the \$10,000 grants-in-aid in the first year are not eligible for reconsideration in any part of the 1959 Program for Visual Artists.

Not to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To be eligible for nomination, artists must be thirty-five years or older on September 1, 1959, citizens of the United States, and at a stage in their careers when time in which to concentrate upon their work would promise significant artistic results. For the retrospective exhibitions, artists of forty years or older on September 1, 1959 (also citizens of the United States) will be given preference.

We hope you will bear in mind that your nominations should be made solely upon the criterion of artistic merit. In the grant-in-aid program specifically, determination of each candidate's need for outside financial assistance is the responsibility of the Foundation and will be considered by Foundation staff at a later date. Neither nominators themselves nor the jurors are expected to weigh this question.

Artists are not eligible to nominate themselves.

Please submit your nominations at your earliest convenience. Nominations postmarked later than June 1, 1959, will not be considered. Nominations should be addressed to:

Ford Foundation Program for Visual Artists
19th Floor
477 Madison Avenue
New York 22, New York

A fact sheet summarizing the details of the 1959 Program for Visual Artists is enclosed.

We welcome your assistance in this program.

Sincerely yours,

W. McNeil Lowry

W. McNeil Lowry
Director

Enclosures 3

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Nominator's Form

FORD FOUNDATION
1959 PROGRAM FOR VISUAL ARTISTS

(Please typewrite or print)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1. NAME OF ARTIST

Mr.
Mrs.
Miss

_____ last name

_____ first name

_____ middle name or initial

2. PRESENT ADDRESS

_____ street

_____ city

_____ zone

_____ state or country

3. DATE OF BIRTH

_____ year

_____ month

_____ day

4. MEDIUM OR MEDIA OF ARTIST

_____ signature of nominator

_____ institutional affiliation (optional)

_____ street address

_____ city

_____ zone

_____ state

(4/24/59)

The Ford Foundation
477 Madison Avenue
New York 22, New York

1959 PROGRAM FOR VISUAL ARTISTS

The Ford Foundation's Program for Visual Artists--painters, printmakers, and sculptors--was announced in July, 1958, and designed to run for two years. The first year of the program has been completed, and in February, 1959, the Foundation granted \$10,000 each to ten painters and sculptors, to enable them to concentrate wholly upon their creative work. The American Federation of Arts, under a grant from the Foundation, also announced that twelve other visual artists had been selected to receive comprehensive retrospective exhibitions with definitive catalogues. The stated purpose of the grant to the American Federation of Arts was to help increase public exposure to the work of mature artists in all regions of the United States through the circulation of these retrospective exhibitions.

The ten grants-in-aid and the program for approximately twelve retrospective exhibitions are being repeated. In addition, the Foundation will offer this year one or more purchase prizes totaling up to \$3,000 in each of nine regions of the country, wherever these are merited in the judgment of the appointed juries. The purchased work will be donated by the artist to a museum, art center, college, university, or other appropriate non-profit organization selected by the artist within his region. Such works may not be donated to the Ford Foundation or to any organization with which the artist is formally associated.

Final recommendations for all of the aforementioned awards will again be made by regional and national juries, composed chiefly of artists appointed as consultants to the Foundation. In keeping with Foundation policy, the composition of the juries for the second year will differ from that of the first, and the names of the jurors will not be made public.

Artists, critics, museum directors, and members of college and university art departments and independent art schools throughout the United States have been invited to nominate one or two (not more) painters, printmakers, or sculptors for consideration in the second year of this expanded three-part program. Detailed terms of eligibility are outlined on the attached chart (page 4). Artists are not eligible to nominate themselves, and direct applications will not be entertained.

Nominations postmarked later than June 1, 1959, will not be considered.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Shortly after June 1, artists who have been nominated will be asked whether they wish to participate in the program. If so, they will be requested to proceed in September according to the following alternatives:

PAINTERS AND PRINTMAKERS

Nominated painters and printmakers who wish to be considered for a grant-in-aid or a retrospective exhibition will have the option of (a) shipping at their own expense (as in the first year of the program) one to three works to a regional jury or (b) being considered on the basis of reputation and the juries' knowledge of their work. (In the event, however, that members of the national jury desire to refresh their knowledge of a particular artist's work, the Foundation may at that time request the artist to ship one to three works to the national jury in New York City at the expense of the Foundation.)

It should be noted that purchase prizes will be awarded only on the basis of works actually submitted, and a nominated artist wishing to be considered for such a prize will be expected to submit one to three works, at his own expense, to the jury in his region. Submission of works for a possible purchase prize does not exclude an artist from consideration for a grant-in-aid or a retrospective exhibition.

No artist may submit a total of more than three works for consideration. Works shipped to New York City by a regional jury for final judging by the national jury will be shipped at the expense of the Ford Foundation.

SCULPTORS

Nominated sculptors who wish to be considered for a grant-in-aid or a retrospective exhibition will have the option of (a) shipping one to three works, accompanied by photographs, to a regional jury or (b) being considered only on the basis of submitted photographs. It is suggested that four views of each work be supplied, with some indication of the scale of each work. (In the event, however, that members of the national jury, after examining photographs, desire to refresh their knowledge of a particular artist's work, the Foundation may at that time request the sculptor to ship one to three works to the national jury in New York City at the expense of the Foundation.)

It should be noted that purchase prizes will be awarded only on the basis of works actually submitted, and a nominated sculptor wishing to be considered for such a

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prize will be expected to submit one to three works accompanied by photographs, to the jury in his region at his expense. Submission of works for a possible purchase prize does not exclude a sculptor from consideration for a grant-in-aid or a retrospective exhibition.

No artist may submit a total of more than three works for consideration. Works shipped to New York City by a regional jury for final judging by the national jury will be shipped at the expense of the Ford Foundation.

For the purposes of the 1959 Program for Visual Artists, the United States has been divided into these nine regions:

<u>region</u>	<u>area included</u>		
1	New York City and suburban area		
2	Connecticut Maine Massachusetts	New Hampshire Rhode Island Upstate New York	Vermont
3	Delaware District of Columbia Maryland	New Jersey Pennsylvania Virginia	West Virginia
4	Alabama Florida	Georgia North Carolina	South Carolina Tennessee
5	Illinois Indiana	Kentucky Michigan	Ohio Wisconsin
6	Iowa Kansas Minnesota	Missouri Nebraska North Dakota	South Dakota
7	Arkansas Louisiana	Mississippi Oklahoma	Texas
8	Colorado Montana	New Mexico Utah	Wyoming
9	Alaska Arizona Idaho	California Nevada	Oregon Washington

FORD FOUNDATION
1959 PROGRAM FOR VISUAL ARTISTS

<u>Legend</u>	<u>Grants-in-Aid</u>	<u>AFA Retrospective Exhibitions</u>	<u>Purchase Prizes</u>
<u>Nature and number of awards to be made:</u>	Ten \$10,000 grants.	A maximum of twelve touring retrospective exhibitions, each with a definitive catalogue.	One or more per region, if merited, up to a maximum of \$3,000 in each of nine regions.
<u>Terms of eligibility:</u>			
media	Painters, printmakers, and sculptors.	Painters, printmakers, and sculptors.	Painters, printmakers, and sculptors.
age	Thirty-five years or older on September 1, 1959.	Preference will be given to those forty years or older on September 1, 1959.	Thirty-five years or older on September 1, 1959.
other	United States citizen.	United States citizen.	United States citizen.
<u>Submission of works* to regional jury:</u>			
painters & printmakers	Submission of works optional.	Submission of works optional.	Submission of works required.
sculptors	Photographs required; submission of works optional.	Photographs required; submission of works optional.	Submission of photographs and works required.
<u>Payments of shipping expenses:</u>			
To regional jury and return:	Artist.	Artist.	Artist.
To national jury in NYC for final judging and return:	Ford Foundation.	Ford Foundation.	Ford Foundation.

* A total of not more than three works from any one artist.

Please to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published by year after the date of sale.

[1959]

CAPTAIN FRANCIS X. GABRIEL
348 LAUREL STREET
MORGANTOWN, WEST VIRGINIA

April 23rd

Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Sir,

I have a collection of "Pop" Hart prints which I am interested in selling. I have eleven and they are all in good condition, signed; some are proofs and about half of them in color.

If you would be interested I would be glad to forward them to you for your inspection.

Very truly yours,
Francis X. Gabriel

April 23, 1963

Mr. Lee Nordness
Nordness Gallery
700 Madison Avenue
New York, N. Y.

Dear Lee:

Enclosed is a copy of my letter to U. S. Trucking Corp., reporting to them -- at your suggestion made to Lawrence -- the damage to the O'Keeffe.

In addition, John tells me, two of the Davises were returned soiled -- the 1932 DESIGN FOR MURAL and the 1958 ROCKADE -- the latter with the paint knocked off the frame where something had evidently banged against it across the lower portion on both sides in a straight line with the dirt on the canvas between these abrasions.

Lawrence made a notation concerning the hole in the O'Keeffe in signing for the receipt of the paintings and we have therefore reported this to the trucking company. The latter condition of the Davises I am reporting to you for your further advice.

Hastily, as I am taking off for Washington,

EGH:ph



OFFICE OF
THE U.S. APPRAISER OF MERCHANDISE

ADDRESS ALL COMMUNICATIONS FOR THIS OFFICE
TO THE U.S. APPRAISER OF MERCHANDISE

201 VARICK STREET

WATKINS 4-3000

EXT.:

TREASURY DEPARTMENT

BUREAU OF CUSTOMS

NEW YORK 14, N. Y.

Form A-14

Apr. 1958

In reply refer to:

Entry No.: 361785

Date of Entry: 4/20/59

Box No.: P5

Carrier: SS Bretagne ^{D.P. 13.4}

Merchandise: Bronze sculpture

Examiner: J.R. Gilio et.

Room No.: 915

Downtown Valley.
32 E. 51 St.

NYC

4/24/59

Sir(s):

You are hereby notified that action is contemplated with regard to
your shipment as indicated by the following:

APPRaisalMENT WITHHELD

rate will be advanced

value will be advanced

value will be reduced

excess quantity

rate is dependent upon value, size or other factor*

Excess weight

value not extended

Internal Revenue Tax

Countervailing duty

conditionally free*

THE DETAILS ARE:

Bronze sculpture of Jacob Epstein entered Parcel 107 free.
will be returned Parcel 1547 (P/L) 10% pkgs of 1st impf sculpture.

If you disagree with the foregoing, kindly notify the Examiner, at the
address checked below, as to the reasons therefor within twenty (20) calendar
days from the date of this notice in the case of value, rate or quantity.

☒ 201 Varick Street, New York 14, N.Y. - Tel.: WATKINS 4-3000 Ext.: (7)

☐ International Airport, Cargo Service Bldg. #80, Jamaica 30, N.Y., Tel: OLYMPIA 6-5330.

☐ Rm. B-57, Federal Building, Newark 2, N.J., Tel.: MITCHELL 2-2020.

Very truly yours,

Elie N. Khouri
ELIE N. KHOURI
U. S. Appraiser of Merchandise

*Final determination will be made on liquidation
cc: Broker

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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April 22, 1955

U. S. Trucking Corp.
66 Marcy Street
New York, N. Y.

Attention: Mr. Finneman

Gentlemen:

This is to advise you that our painting by Georgia O'Keeffe, entitled BLACK DOOR WITH RED, 1935, oil, which was consigned by us to Art Expositions, Inc., was returned to us from the exhibition ART:DMA:50 by you today with a hole in it in the lower left of the canvas. We have been advised by Mr. Leo Nordmann, director of the exhibition, to report this damage to you.

The valuation of the painting is \$8000. Will you please get in touch with your insurance company and arrange to have the damage inspected at the earliest possible moment.

Thank you for your prompt attention to this matter.

Very truly yours,

Edith Greger Halpert,
Director

RMhph
Copy to Mr. Leo Nordmann
790 Madison Avenue
New York, N. Y.

WILLIAMS COLLEGE
LAWRENCE ART MUSEUM
WILLIAMSTOWN, MASSACHUSETTS

OFFICE OF THE DIRECTOR

April 23, 1959

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your kind and most informative letter. The date 1954, I later found, is marked on your gallery sticker.

I am spellbound by this watercolor - which I had to buy hurriedly after a harrowing experience in the winter's worst blizzard. Everybody here loves it.

Please do send the three photographs, and if there is a catalogue of the Battner show, we would like to have that too.

I will be in some day to see you (we met at dinner years ago chez Jack Heineman). Meantime, all best wishes.

Sincerely,

S. Lane Faison, Jr.
S. Lane Faison, Jr.
Director

P.S. What is Mr. Battner's address?

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UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

April 23, 1959

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

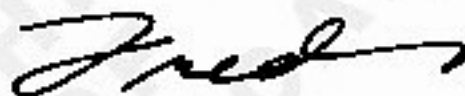
I answer your letter at once to "keep the home fires burning," as you and I used to try to do in the first World War.

I saw Bill out here, and it was good to see him; only once, but he was with his friends.

I shall be East about a month--early in July or August--and I shall be very glad to see you in the country among your flowers. It is good of you to ask me, and I have always enjoyed these moments of high strategy in the country.

You will be interested to know that the Dove show is coming in the door, and how good the paintings look to my partial eye. All seems to be well, no disasters, and I shall let you know how things go.

Ever affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:je

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be withheld 50 years after the date of sale.

L'Art du Monde
Publishers of Fine Prints

520 FIFTH AVENUE NEW YORK 36

April 24, 1959

The Downtown Gallery
32 East 51st Street
New York City

Gentlemen:

We desire information on art. We are a group of skilled craftsmen, averaging over 25 years in the lithographic business, and have recently entered into the publishing of fine art prints for sale to the public. It is our belief that some of the prints we have produced compare very favorably with the best done in Europe.

However, we-as a group-are basically skilled lithographers and are laymen in the art world. At present, we have not-as yet-shown our products to the buyers of prints.

So far, we have reproduced some of the impressionists and post impressionists like Cezanne, Renoir, Van-Gogh, Modigliani, Dufy and others. We want to reproduce other types of art before we release our listing to the public. Can you advise us as to other salable prints.

In the past it has been our policy to invest in all engravings and plates, and to be wholly responsible for art work loaned to us for reproduction purposes. We believe that we have been fair in the past in regards to royalty payment arrangements. We hope to continue such fair arrangements with any private collector or gallery.

Any suggestions as to the type of art for reproduction that would sell are welcome. Kindly write to the above address, or phone the plant (WATkins 9-6505) and ask for Mr. Irving Rubin.

Very truly yours,

L'Art du Monde

Irving Rubin
Irving Rubin

LR:ew

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Betty Chamberlain
850 Second Avenue
New York 17, N.Y.

Telephone (daytime until
July 1): ST 3-4529

NEW CLEARING HOUSE OF ART INFORMATION AND ART SERVICE

Purpose

In the past few years, the number of art galleries has mushroomed, the number of art buyers has grown even faster. The majority of today's art sales are made to newcomers in the field rather than to those who have large collections and much buying know-how. This new public that has revolutionized the art market needs more information about the art they want to look at. Art critics too need more factual information about the many new artists being launched, their biographies, aims, techniques and patrons. Most catalogs and announcements do not now give sufficient information.

Therefore the Clearing House of Art Information, a service center for art galleries, will be established on September 8, 1959, to supply printing, photography, publicity, press lists, research, interviews and writing. Business-like accuracy and speed, personal follow-through on individual needs, and modest costs will be provided to subscribing clients.

Services offered will include:

1. Writing crisp, informative biographical notes based on interviews with artists, including quotes on their aims, on how they work, who has encouraged them, etc. This information will be available for press releases, catalog notes and to critics and collectors.
2. Conferences with artists and dealers regarding text, layout, paper and type, assuring the individual character of each gallery's printed matter, as well as prompt delivery and proper cost.
3. Experienced service on printing production. All needs fulfilled: paper and card stock, best quality of illustrations, proofreading, meeting deadlines, keeping down cost.
4. Selection and supervision of expert photographers for art work and portraits for use in catalogs and for distribution to the Press. Prompt service and low charges here too.
5. Typographic design service by skilled professionals will be available through the Clearing House for galleries that believe, as the Clearing House does, in the value of a consistent individual style, a Gallery Identity, that sings out from every ad, catalog and invitation.

Prior to publishing information regarding art transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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6. Mailings handled for all releases from up-to-date and comprehensive press lists which include not only art editors but valuable feature, syndicate and picture editors, and selected radio and TV commentators.
7. Advertisements can be handled to conform stylistically with the gallery's other printed matter. All details and deadlines of publication, layout and wording will be submitted for subscribing dealer's approval.
8. A complete file of art galleries and their artists, and a complete file of artists with the dealer for each, will be kept up to date by regular checking. Full information will be available in one phone call - to the trade and to the public, to potential purchasers and exhibitors. This service will be advertised nationally.
9. In addition, dealers will be invited to supply photographs of each artist's work as examples to be consulted by interested buyers, out-of-town museum visitors, teachers, etc. Professional artists who have no gallery affiliation will also be invited to leave photographs.
10. The aim of the Clearing House will be to include material from out-of-town and foreign galleries.
11. The Clearing House will also provide information about art groups and services, such as the American Federation of Arts, Artists Equity, etc.; about art practices, such as fees for reproducing works of art, commonly accepted codes of practice, etc.

Costs:

Bills from printers, photographers, designers will be sent directly to the dealer. These will include a small mark-up, never to exceed 15%, for the services of the Clearing House. In most instances this mark-up means little or no more cost than the gallery's current bills, because of savings effected by the wholesale nature of the operation. With an assurance of certain bulk needs and regular assignments, better rates can be arranged. In the case of advertising, the charges are always exactly the same whether the ad is placed directly by the dealer or placed through an agent.

Charges for preparation and issuance of press releases will be based on time required, at the rate of \$50 a day, with a minimum charge for any one release of \$25. This includes use of press mailing lists. Postage is additional.

At no time will the Clearing House ask or accept any commission from sales it may have stimulated.

BETTY CHAMBERLAIN, director of the new Clearing House, has worked in the art field for 18 years. She has dealt with press, TV, radio, feature and photography editors, etc., during 6 years as Publicity Director of the Museum of Modern Art and 2 years in charge of public relations at the Brooklyn Museum.

She knows production work for all phases of printing as it is specialized for the art field, having been Managing Editor of Art News, in charge of production for Magazine of Art, and in charge of all printing, editing and layout for Brooklyn Museum. She knows the printers, photographers, designers and suppliers who understand the needs of the art world, and its economies.

She is an experienced journalist and interviewer in the art field, having written for the art section of Time magazine, Art News, Arts and Architecture, etc.

She has maintained wide personal contacts with contemporary artists for many years.

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

April 24, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y.



Fred S. Bartlett, Director

Dear Mrs. Halpert:

I had hoped long before this to give you some information about the state of the Kuniyoshi picture which you so kindly lent us. At the present moment there appears to be a reasonable possibility that a local foundation may purchase it for our permanent collection. I have been requested on their behalf to ascertain if the \$1,500.00 price on the picture is the final figure or if there is a possibility of a discount inasmuch as the picture would come to our permanent collection.

I would very much appreciate hearing from you by collect wire whatever your decision is.

With all good wishes,

FSB:ce

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April 24, 1958

Mr. S. M. Fujita
Columbia Records Sales Corp.
790 Seventh Avenue
New York 18, N. Y.

Dear Mr. Fujita:

Our accountant has called attention to the error in our invoice to you of February 8rd — your Purchase Order 48525 — for Ben Shahn's THREE PENNY OPERA, price \$585., which failed to bill you for the sales tax thereon.

Will you be good enough to send us your check in the amount of \$17.25 to cover this item.

Thank you for your cooperation.

Sincerely yours,

H. M. Babcock

MBB:ph

For to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

April 24, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The meeting for the Society was Wednesday night, and the picture that was chosen was the one done by Phillip Guston. It may have been one of the reasons for this year that the picture is being bought in the memory of Beulah Zachary--you remember, she was killed in the plane crash of the Electra in January. Also, the fact that she selected this picture may have had a great deal to do with it. Of course, these are only suppositions on my part.

As a passing remark, the former Mrs. Adlai Stevenson came up to me after the show and said "Mr. Guthman, I think your choice was by far the best--I do love the Weber"--but Edith, I imagine, between the two of us, you would much rather have had Adlai saying those words.

Enjoyed being with you last Monday, even though it was such a short time. Believe me, I won't spend the money, and I am anxious to see what you have got to show me when I get back in May.

In the meantime, everything good.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois
Enc:

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Dear Mrs. Halpert -

My Demuth is currently
at the Knashen Gallery. You
wrote me this winter that you
would give me \$600 for it. although
I realized you had not seen it
lately.

I will arrange to have picture
sent to the Downtown Gallery - you
can look at it & I would appreciate
if you would then let me know
definitely what you would offer.

With thanks for your cooperation -
Very truly -

Frank Kinnick
15 - Larch Rd.
Cambridge - Mass.

P.S. Just bought a nice door at the
Boston Univ. sale.

4/24/29

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

24 April 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York, N. Y.

Dear Mrs. Halpert:

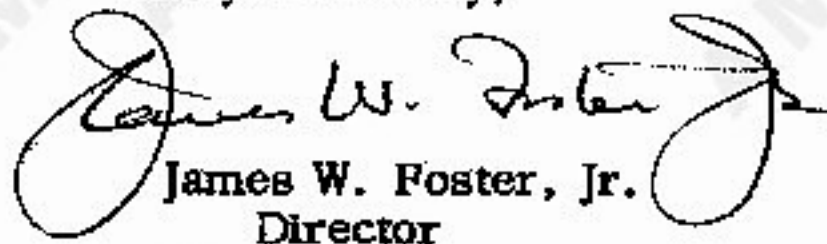
The success of our drawing show with regard to development of the collection is told in the acquisition of twenty-six items, of which twenty are purchases from selections made available through the kindness of galleries such as yours. Items bought, as you will see in the marked catalog shortly on its way to you, represent works prior to the 20th century, which the Museum has already owned in good number. But there is one modern drawing which the Acquisitions Committee and I covet, and that is the Marin "Figures on Brooklyn Bridge".

After Donald Bear died you very generously donated \$500.00 for a memorial drawing purchase fund, which you restricted to works by living American artists. This fund would take care of the cost of the Marin drawing, and I have been instructed to ask you if this purchase would meet with your approval. It is stretching a point perhaps, but Marin outlived Donald Bear and such a purchase could have been made within the spirit of your gift at an earlier date.

This may be putting you on the proverbial spot, but I hope you understand. We'll certainly agree to whatever you feel in the matter.

With best regards, and thanks for your loans to the exhibition,

Always sincerely,


James W. Foster, Jr.
Director

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Mrs. Samuel Hochelson
294 Woodbridge Avenue
Buffalo 14, New York

April 24, 1959

Dear Mrs. Halpert,

Would you be kind enough to send me the clippings which I sent you a few weeks ago?

They are the only ones I have left - and unfortunately, I need them.

I am sorry you do not think it best to send me the information regarding the name of the traveling exhibition which now contains the "Third Allegory." I still think it the best way to correct the present local situation, but it is something that Time will help solve.

Best, best of good luck in your endeavors. I should love to get the William Zorach piece for

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my little daughter as a companion to John's
Father and Son, but would consider it only
if the price were within a modest range.
What is the best you can permit us, Mrs.
Halpert?

All our best wishes - and
please, won't you return my little
clippings -

Thank you kindly.

Sincerely,

Kathryn Lockelton

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

THE MEMBERS' GALLERY
MEMBERS' ADVISORY COUNCIL

April 26, 1959

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Marin and Kuniyoshi lithographs are safely here.

Thank you very much for your kind cooperation.

Very truly yours,

Mary Jo Broquedis
Mary Jo Broquedis ^{CWS}
Acquisitions Chairman

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UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

26 April 1959

DEPARTMENT OF POLITICAL SCIENCE

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Miss Halpert:

I was delighted to hear from you and to know that I shall be able to acquire Abraham Rattner's beautiful Sag Harbor, #2, with the beautiful yellow and orange colors. (It is #2, is it not? that is my memory of it and that is the way you billed me, but in your letter you referred to #1)

It was awfully good of you, too, to arrange to have it go to my friend in New York, until the fall, when you can ship it to me and avoid the tax. My friend is a great devotee of Sag Harbor, and spends part of her summer vacation there every year. She is Mrs. Nancy Willey, Apt PHB, 237 East 20th Street. She works in the New York Medical Library and can be reached there during the day at Trafalgar 6-8200, Ext. 34 (Rare Books Section). Her home or apartment telephone number is Oregon 4-5765. She does not get back from work until about six p.m. and can be there on Saturdays, although next Saturday she goes to Sag Harbor. Could you give her a ring about when it could be delivered so she will be sure to be there. I know she will love it.

I will make the first payment in May or June, just as soon as I can work out my expenses for those months. I look forward to meeting Mr. Rattner one of these days soon.

With best regards to you, as always,

Benj. E. Lippinatt

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

April 27, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I wondered what happened to you on Friday afternoon, but as I did not know where you were staying could not call to find out. I surmise you got involved in a meeting. Anyway, we plan to use galleries 30 and 42, our two large rooms, for your exhibition. They are on the main floor.

I hope to be in New York in May and will see you then.

With all best wishes, I am

Sincerely yours,


Director

HWW/arf

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MUSEUM OF ART OF OGUNQUIT
NARROW COVE, OGUNQUIT, MAINE

Trustees

ROBY P. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNEY
JOSEPH A. WEARE
LOIS T. STRATER

HENRY STRATER, *Director*
CHARLES CHETHAM, *Curator*
WILLIAM I. HOMER, *Curator*
TELEPHONE: WELLS 159

April 28, 1959.

Mrs. Edith Greger Halpert,
The Dpwntown Gallery, N.Y.C.

Dear Edith:

Thank you for your kind letter of March 26, offering to lend us for our Demuth exhibition RED POPPIES from your own personal collection. It will step up the show no end.

Bill Homer will be down from Princeton soon, to see what else you have available from the gallery or from your private collection. He is in charge of the Demuth show.

Our sculpture show will be interesting, George Curtis. He is an interesting and unusual character, an aeroplane welder turned artist, also a former sardine fisherman. He has a really deep feeling for the creatures of the sea, his work has the smell of the ocean at low tide. (Or of Perkin's Cove, 1926).

We are lending "Space Intangibles" to Documenta II. I hate to see it go so far, for to me it is by far Tobey's best work; but where we borrow so much ourselves, we could not refuse. We will miss it this summer.

Enclosed are some loan forms, in case Bill Homer is short of them.

Opening party is on Friday, June 26, if you happen to be up this way.

We had a good winter down south. My daughter Pompe is showing the usual atavistic genius of those in the first grade; and should be ready for a one-woman show on 57th Street by next year.

I finally got that hospital built up here. It took twelve years and a lot of time and effort; but we moved the patients in 9 days ago. It is a beautifully equipped hospital of 37 beds, in York. Laying the cornerstone of that building, last summer, was the finest moment in my life.

I may get down to N.Y. in May. Take care of yourself.

Sincerely yours,

Mike

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MUSEUM OF NEW MEXICO

Art Gallery • Santa Fe, New Mexico

Post Office Box 1727

April 27, 1959

Edith Gregor Halpet
Downtown Gallery
32nd E. 51st St.
New York, New York

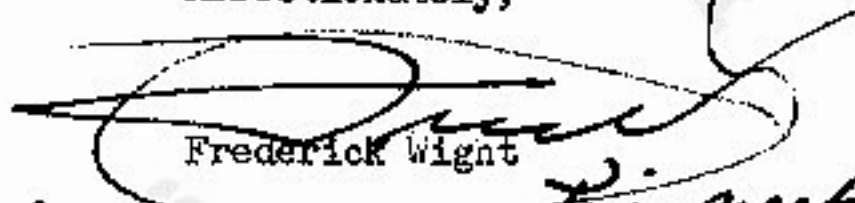
Dear Edith:

I happen to be in the N. M. Art Gallery in Santa Fe, as I am passing a couple of days here with Fred Black of the staff, a good painter in his own right. This means that I am returning from a little dedicating in Roswell, where I was with the Winstons, and incidentally saw the good O'Keeffe that Don gave to the thriving little museum. In coming by Santa Fe, which I wanted to see, I hoped to catch sight of Georgia O'Keeffe; a long shot that I missed by about eighteen thousand miles, since I hear that she is in India.

I find that this museum's annual is coming up and that there is a real effort to put on an important show. A group of invited painters heads the list, and this raised the question of inviting Georgia O'Keeffe herself, no less; the museum would like to invite her, where it's safe to do so, and I take it upon myself to write you this letter. I enclose the invitation list, as I am sure that Georgia O'Keeffe would like to look over the place cards before sitting down. You can see that a problem is being wrestled with and that a real effort toward justified national recognition being made. I suspect that the answer is no, but I think that Georgia O'Keeffe should be invited and should accept.

Invited paintings don't have to be on hand until late in May. You will of course be hearing from Fred Black, and by the time this reaches you I shall be back in Los Angeles.

Affectionately,


Frederick Wight

The point is, Black is important this week if only in the broader context of New Mexico. He needs

AFFILIATE: THE SCHOOL OF AMERICAN RESEARCH. COOPERATING SOCIETIES: ARCHAEOLOGICAL SOCIETY OF NEW MEXICO. HISTORICAL SOCIETY OF NEW MEXICO. SPANISH COLONIAL ARTS SOCIETY

support. Jo.

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REPRESENTING

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33 RUE DE CHABROL
PARIS FRANCE

R. J. SAUNDERS & CO., INC.

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REPRESENTING

G. R. FENTON & COMPANY, LTD.
SUFFIELD HOUSE
79 DAVIES STREET
LONDON W. 1, ENGLAND

REF. NO. 74019

April 28, 1959

Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We have received a copy of notice which was addressed to you by Examiner Gilio at the Appraisers Stores in which you were advised that the bronze sculpture that we recently imported for you will be subject to duty at 10%.

There will be an additional duty on this shipment of \$42.20 which will be billed to you later and if you have any objection to this ruling, please contact Mr. Gilio immediately.

Very truly yours,

R. J. SAUNDERS & CO., INC.


A. C. Priemer

ACP:JB

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 27, 1959

Mr. George Brexiller,
215 Fourth Ave.,
New York 3, N.Y.

c. to Mrs. Halpert

Dear George:

Herewith the complete list of both color (marked with an asterisk) and black-and-white plates for the Shahn book. The list comes to 79 rather than 80 items, and I would like to add in black and white the picture called Fourth of July Greeting of 1943. This picture happens to belong to me, but should be listed as "Private collection." The reason I want to add it is because its background shows the housing development in Roosevelt, New Jersey, where Shahn lives, and this will give me something extra to write about.

I have no photograph left of Fourth of July Greeting, but I'll ask Edith Halpert to order one and send it to me.

As I said on the 'phone this morning, I typed on the list all the information as to collections, dimensions, etc., which I have. Some information is still missing but, as we agreed, your office has got it from Edith Halpert's files so that I can start working on the text as soon as possible. I'll try my best to meet your June 1st deadline, and unless I get snowed under again, I think I can.

As I also said on the 'phone, I now have almost all the photos of pictures on the list, the main exception being the photos of the murals in the Bronx Central Annex post office. I had a full set of these, but must have lent them to someone. If they don't turn up, I'll have new ones made by Sennet at my expense and give the negatives to the Museum of Modern Art which should have them anyway.

Best to you,

Sincerely,

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JOSEPH L. TUCKER
1830 BOATHMEN'S BANK BUILDING
ST. LOUIS 2, MISSOURI

April 28/1959

Dear Mrs. Kalpert,

I had hoped to hear from
you re the De Muth before now. Have
we lost contact?

Sincerely,

Joe L. Tucker

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sirs: The Museum of Modern Art tells me you may be able to tell me whether William Zorach's bronze called "Innocence" which was exhibited several years ago at an outdoor show of The Guggenheim Museum, has been sold - or where it is.

I should be most grateful for this information.

Sincerely,
Margery A. Crane

MRS.

RALPH T. CRANE JR.
131 UP MOUNTAIN
MONTCLAIR N. J.

April 28th
[1957]

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MF6

110 North Owen Street
Mount Prospect, Illinois
April 29, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. George Fredin, an Art Teacher here has spoken with such enthusiasm about Mr. Ben Shahn's works that I have become very interested in purchasing one if possible. Mr. Frederick A. Sweet, Curator of American Painting and Sculpture informed me that you are Mr. Shahn's agent and suggested I contact you.

As I told him, I am not in a position to pay very much -- \$200 being conceivably my top price-- and Mr. Sweet said that he doubted if I could get anything within that price range but that it wouldn't hurt to try. Therefore I am wondering if there is anything available at such prices, and if so what? Also is it possible to receive a catalogue of Mr. Shahn's paintings together with a price list.

Thank you very much for your kindness in this matter.

Very truly yours,

Mrs. Walter T. Johns
Mrs. Walter T. Johns

* Art Institute, Chicago

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APR 29 1959

WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

April 29, 1959

Mr. Franklin C. Watkins
% The Pennsylvania Academy of Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Watkins:

We have been asked to lend a painting by John Marin to the forthcoming American National Exhibition in Moscow. We are more than glad to make the loan.

Since my interest is naturally aroused in this undertaking, I write to you as Chairman of the Selection Committee concerning another selection which I understand to have been made, in reference to which I shall presume to request a reconsideration.

I refer to the selection of the painting Upper Deck of 1928 to represent the work of Charles Sheeler. If it were not that my interest in and knowledge of Sheeler's work are something more than casual, I would not venture to comment. However, a glance at the enclosed catalog of works by Sheeler which are in our collection, will perhaps make further elaboration by me in this direction unnecessary.

The selected painting is a very early work of Sheeler's, indeed, the first work of his in which he accomplished what has come to be regarded as his mature definitive style. Much has happened since then. With all due respects to the relative merits of the painting I urge that an effort be made to represent this important artist by a more recent authoritative work.

I recognize the liberty I am taking in broaching this subject and trust that by so doing I am not significantly contributing to the complexities of your undertaking.

May I compliment you and your committee in advance for your part in what I am confident will be a cultural achievement of the highest order.

Sincerely yours

WILLIAM H. LANE FOUNDATION

William H. Lane

WHL:JB

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a work of art that is in the public domain.

Smithsonian Institution
National Collection of Fine Arts
Washington 25, D.C.
April 29, 1959

May we please have a copy of the catalogue for your recent BEN SHAHN exhibition. Thank you.

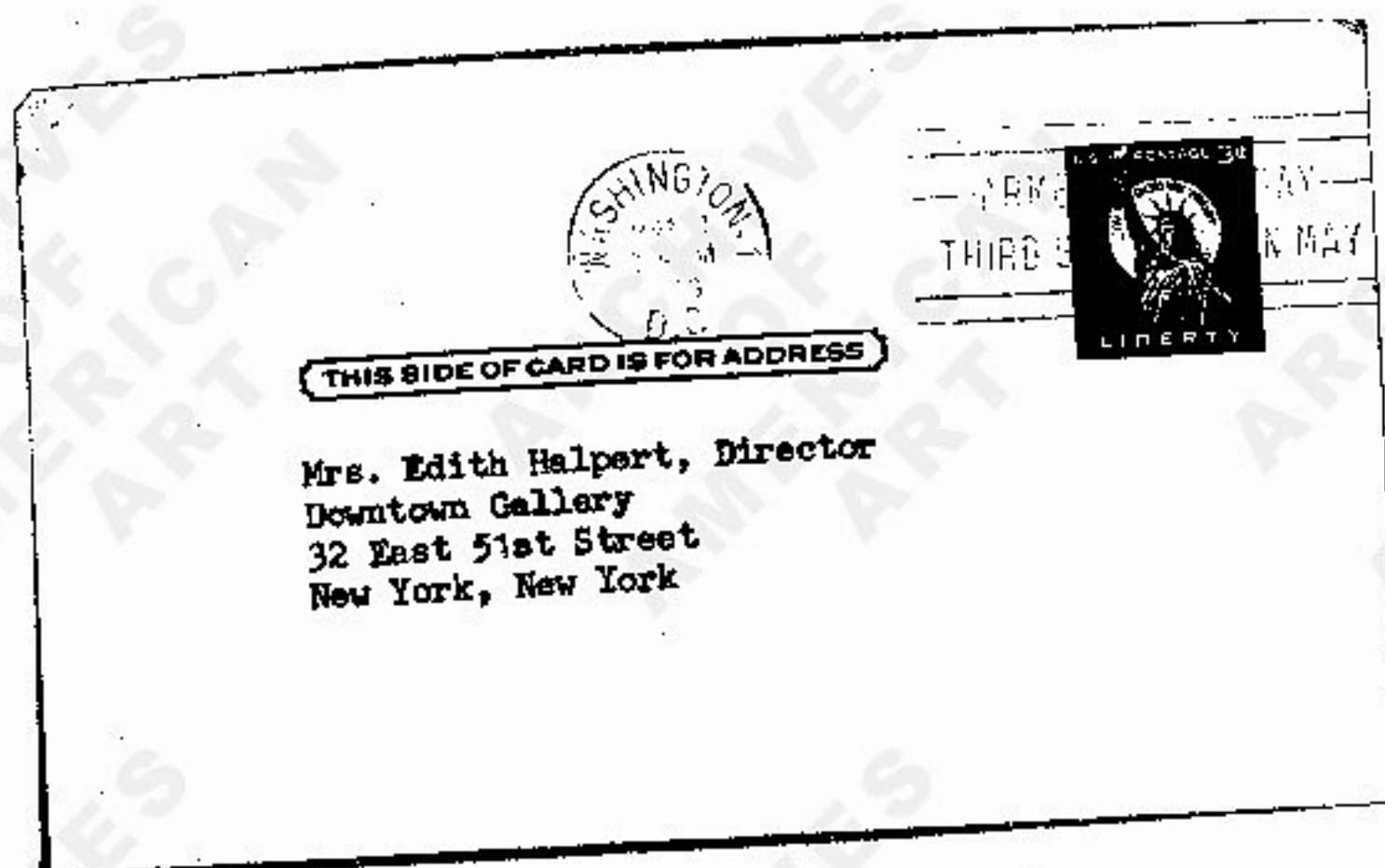
Sincerely,

Ruth H. Burnham

Ruth H. Burnham
Traveling Exhibition Service

*OK
Said
in Aug*

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65 Mower Street
Worcester 2, Mass.
April 29, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

Thank you for sending the Stuart Davis oil,
LAWN AND SKY.

Although we like the picture very much, we
would prefer to purchase one of his more recent
pictures. We are therefore returning LAWN AND
SKY to you, insured for full value. Enclosed in
this letter is the receipt you sent in your
letter of April 21.

We are particularly interested in a medium size
(about 14 by 18 inches) Stuart Davis picture of the
styles such as STELE, shown on the cover of the booklet
for the Downtown Gallery exhibition of November, 1956,
or COLONIAL CUBISM, 1954, owned by the Walker Art Center.
Do you currently have any pictures of this type in the
gallery or do you anticipate having any in the near future?
We visit New York from time to time and would be interested
in seeing any of this style and size which you might have.

Thank you again for sending us the picture on
approval and please let me know of the expenses involved.

Very truly yours,
John E. Stauffer
(Mrs. John E. Stauffer)

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THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Sorry to be so late in returning this acknowledgement. Bad case of spring fever!

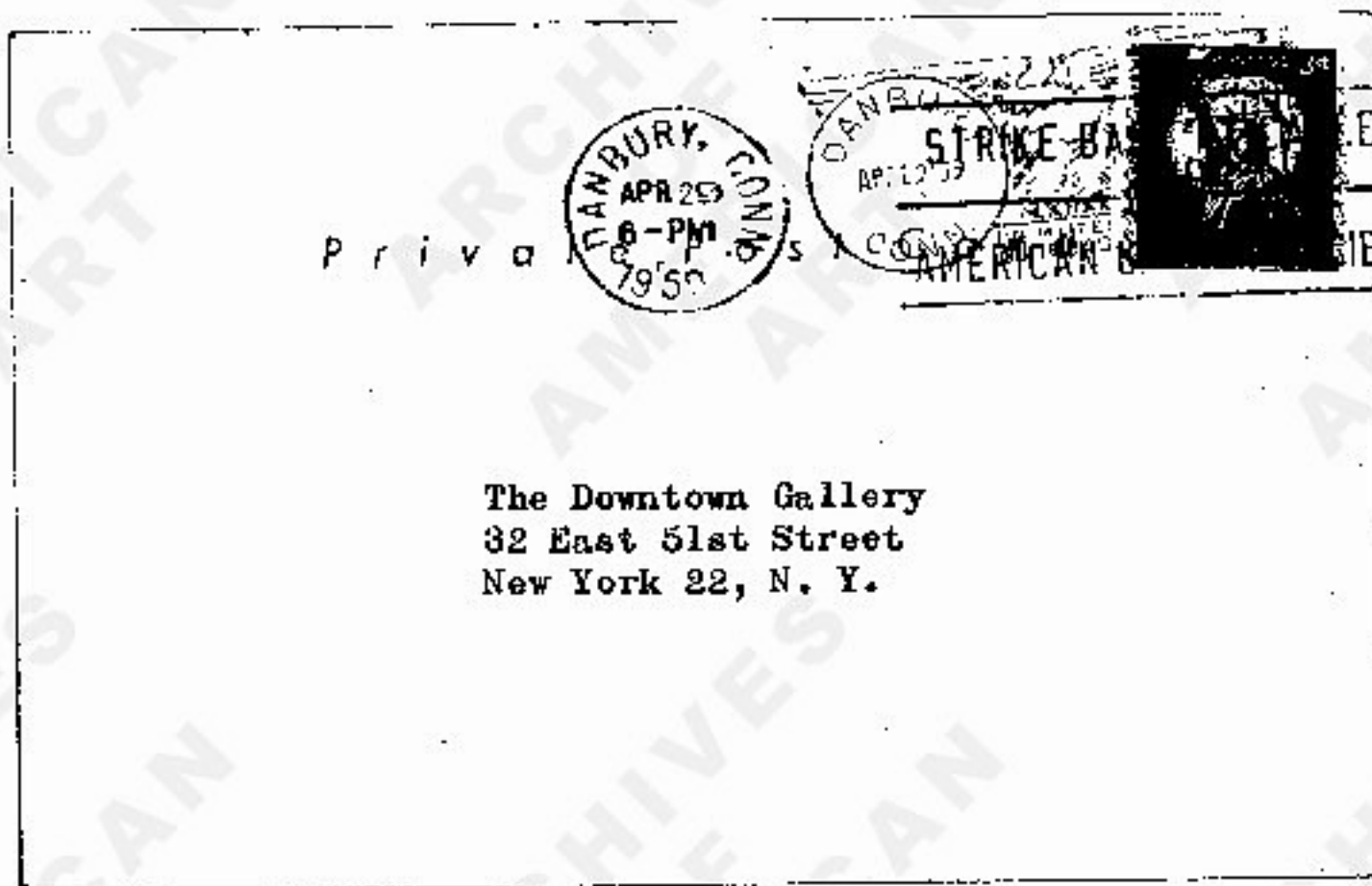
Ben Shahn's THE THIRD ALPHABET received,

date 4/30/59

Signed:

Walter Werner
Mr. and Mrs. Walter Werner

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 researchers are responsible for obtaining written permission
 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.



THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Paul A. Chew, Ph.D.
DIRECTOR

Telephone—Greensburg 2141

April 29, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The following paintings will be picked up by Schumm
Traffic Agency Inc., New York, on Monday, May 11 and Tuesday,
May 12.

"Pochade"	Stuart Davis
"Bathers"	Charles Demuth
"Nospmas M. egiap Nospmas M. - Lancaster, Pa."	Charles Demuth
"Peaceable Kingdom"	Edward Hicks
"Seven Sisters Mountain"	C. F. Miller
"Mr. and Mrs. Wolfersberger"	attributed to Stettinius
"George Washington Memorial"	Unknown
"Pennsylvania Weathervane - Bird Hunter"	Unknown
"Fall Still Life"	Unknown
"Horse with Saddle"	Unknown

Would you please see that these paintings are ready? They will be
transported by motor vehicle to this museum for the following
exhibition 250 YEARS OF ART IN PENNSYLVANIA, May 29 through
July 31.

Thank you for this kind service.

Sincerely,

Director

PAC:rn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be published 60 years after the date of sale.

April 30, 1950

Dean Herbert P. Barnett
The Art Academy of Cincinnati
Cincinnati 6, Ohio

Dear Dear Barnett:

On my return from Washington I found your very nice letter.

Frankly, I know very little about Norman Rose but have had occasion to meet Edward Chavez a number of times during my visits with the Kuniyoshis in Woodstock -- as well as subsequently. My impression of Edward Chavez is a most favorable one, both as an artist and as a person.

I hope my reply is not too delayed.

Indeed, I shall pass on your regards to Ben Shahn when I expect to see tomorrow night when he is to be honored by "The Artist of the Year."

Sincerely yours,

EM:ph

COMMUNITY COORDINATING COUNCIL OF NORTH QUEENS
P. S. 184 QUEENS
21st ROAD & 163rd STREET
WHITESTONE 57, NEW YORK

Apr. 30, 1959.

Quantico Gallery
51st St. N.Y.C.

See Sheet

See'd on Souvenir

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 30, 1959

Mr. Bruce St. John
Delaware Art Center
Park Drive
Wilmington 6, Delaware

Dear Mr. St. John:

I believe Stuart Davis wrote to you directly, but to make certain, I am sending you information regarding one of the paintings with which he was represented in the Exhibition of Independent Artists held April 1-27, 1910. This painting, in all measuring 26" x 22" and entitled "Music Hall," was included in the exhibition although it was not catalogued and would certainly fit your bill under the circumstances.

However, Stuart advises me that time had taken its toll and that after almost half a century the painting is very much in need of cleaning and that he does not wish to have it shown in its present condition and this is the story. Please send me any suggestions you may have.

Sincerely yours,

EGH:ph

April 30, 1959

Mrs. Anna Edelman
3320 Holland Avenue
Bronx 62, New York

Dear Mrs. Edelman:

On my return from a lengthy trip I found your letter.

Thank you for your nice comments. It is true that I devoted much of my time to the young artists in the past but about five years ago I decided that there were so many galleries in New York who served in this area that it was no longer necessary for me to continue in this direction. Therefore I have reduced my activities in the gallery and have extended them elsewhere.

Your brother can always see the paintings on view at the gallery and under the aegis of Dr. Meyer Schapiro, one of the most important men in the field, can certainly find whatever material is important for his studies.

Sincerely yours,

ESL:pb

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April 28, 1959

Captain Francis L. Gabriel
548 Laurel Street
Morgantown, West Virginia

Dear Captain Gabriel:

Your letter was called to my attention when I returned from a trip.

While we represented "Pop" Hart during his lifetime, we have no association with the estate, and therefore are not in a position to cooperate with you in placing your collection of the prints you own.

I would suggest, therefore, that you communicate with the Weyhe Gallery at 794 Lexington Avenue, who may be able to dispose of these prints for you.

Sincerely yours,

BM:ph

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330 Westover Road
San Antonio (9)
April 30, 1959

Dear Miss Halpert:

Enclosed is my check for ^{3rd}
+ final payment on our two

O'Keefe's. When you
know the final cost (possible
charges, etc.) on the Epstein
Madonna let me know

and I will also mail you
my check for that. Many thanks!

I must tell you that
all is well with the 2
O'Keefe's. The slivers of
glass which had slipped
between the unbroken part of
the glass and the corner of
"On the Patio" did no harm
that I could see. I had a

carefully remove the glass from both paintings. They are now hanging in our home here and we enjoy them more each day. I believe the Hollyhocks will feel more at home here, while on the Patio will go with us to Santa Fe this summer to beautify again a bit of its native back ground.

My husband sends you his greetings! With best wishes and appreciation,
I am,

Most sincerely
Helen M. Jones

P.S. I had a very nice letter from the Shiffers and Jackers of the Hautman.

April 30, 1958

Mr. Paul Kantor

Paul Kantor Gallery
848 North Canon Drive
Beverly Hills, California

Dear Paul:

Thank you for your letter. Much to my chagrin, I discovered that the letter addressed to you about a week ago was among those on two Ediphone discs which were full of double-talk and could not be transcribed. It was only when the repair man came in on reviewed the discs that I discovered this.

What I dictated previously was that we had nothing in the way of a drawing of importance or a painting by Ben Shahn that I could recommend for the gift you mentioned. During the Shahn exhibition we sold everything except a few of the smaller drawings, none of which are of sufficient importance to fill the bill. While he has sent in some additional drawings which he had in his studio, they are all in the category of \$500 and under. He is working on a very large drawing at present but it will certainly not be completed for some time and will be priced at about \$2000.

I deeply regret my inability to cooperate with you, but what can I do with my slow-producing artists?

And so, my best regards.

Sincerely yours,

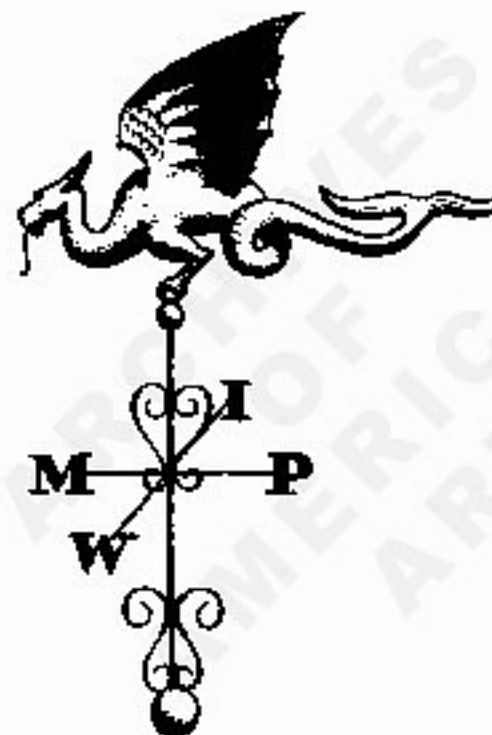
RMH:ph

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COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

316 GENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIFT 7-0000



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April 30, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It was so good to see you recently in Washington and I hope one of these days pretty soon, now that winter has finally retreated from Utica, we can get you to come and pay us a visit here.

The objects from the Religious Art show will be starting off for New York tomorrow. The exhibition was a tremendous success and I couldn't be more grateful for your kindness in giving it such a big boost with the wonderful group of objects you lent for it.

With many thanks and all very best wishes,

Cordially,

A handwritten signature in dark ink, appearing to read 'Dick' or 'Dickie', with a stylized flourish at the end.

Richard B. K. McLanathan
Director

RBKMcL:mcf

POL

April 30, 1968

Mr. John-David Robinson
Kirby's
60 East South Temple
Salt Lake City, Utah

Dear Mr. Robinson:

It was good of you to refer Mr. and Mrs. Leo Jacobsen to us.
I enjoyed meeting them and followed your suggestions by showing examples of the work by a number of the artists whose names are printed below.

I hope that when they are ready to make specific selections we shall have the right paintings available for them.

Sincerely yours,

EM:ph

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April 30, 1959

Mr. Michael Stella
175 Main Street
White Plains, New York

Dear Mr. Stella:

After considerable difficulty in view of the time elapsed,
we located the return receipt.

This, listing "Portrait of Elshomius" and "Trees," is dated
September 2, 1952, and signed "Marvin Korman."

We have the paid bills for the other pictures which were
previously consigned.

I hope this straightens out the matter for you.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
can be published 60 years after the date of sale.

as indicated in the U.S. catalogue and the price.
I look forward to seeing you and Steve very shortly.

Sincerely,

April 22, 1959

Mrs. Stephen Stone
188 Elgin Street
Newton Centre 59, Massachusetts

dq:RSE

Dear Sybil:

Between my various jaunts throughout the country and a busted telephone, I am way behind in answering any of my mail. Please forgive me.

I was very much impressed with the marked catalogue you were kind enough to send me listing not only the exhibits but the actual sales. It was wonderful that you raised \$5000. for your scholarship fund and you should be mighty proud of yourself for organizing this exhibition and obtaining such excellent results.

I believe that the Kurt Opliger painting which you had was purchased from us in an exhibition we had entitled "Artists of Chicago." As I recall, this was the No. 1 favorite in our exhibition and I am checking my records to ascertain from whom I purchased it. As soon as I succeed in locating this information, I shall communicate with the gallery to see whether he is still in that locale and has pictures available.

Are you planning to attend the Dial Forum at the Worcester Museum? Although I sent in my check for the various meals, I find that I have a previous engagement for Saturday night. If I can possibly extricate myself from that appointment I certainly want to see the exhibition and, what is more important, hear the speaker, as I have dim memories of seeing a number of the writers, the publisher, et cetera, in the early days of the gallery when the Dial offices were on the same block. It would be nostalgic and a very interesting experience.

If I don't succeed, I hope to see you in New York. Incidentally, I wonder whether you could help me out in connection with a project I have in mind. For this project it is important for me to obtain the sales prices of paintings by Edwin Dickinson and since the show was held at B.U. as well as Brandeis, I thought that you might have the information available and if so, would jot down the prices of a few of the paintings and drawings which were not owned by institutions and private collectors. All I need is the catalogue number

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 30, 1939

as indicated in the B.U. catalogue and the price.

I look forward to seeing you and Steve very shortly.

Agail 30, 1939

Sincerely,

Steph

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 33, Massachusetts

Dear Sybil:

Between my various jaunts throughout the country and a busted telephone, I am way behind in answering any of my mail. Please forgive me.

I was very much impressed with the marked catalogue you were kind enough to send me listing not only the exhibits but the actual sales. It was wonderful that you raised \$2000. for your subscription fund and you should be mighty proud of yourself for organizing this exhibition and obtaining such excellent results.

I believe that the Kurt Goltz painting which you had was purchased from us in an exhibition we had entitled "Artists of Chicago." As I recall, this was the No. 1 favorite in our exhibition and I am checking my records to ascertain from whom I purchased it. As soon as I succeed in locating this information, I shall communicate with the gallery to see whether he is still in that locale and has pictures available.

Are you planning to attend the Dial Forum at the Worcester Museum? Although I sent in my check for the various meals, I find that I have a previous engagement for Saturday night. If I can possibly extricate myself from that appointment I certainly want to see the exhibition and, what is more important, hear the speaker, as I have him memories of seeing a number of the writers, the publisher, et cetera, in the early days of the gallery when the Dial office were on the same block. It would be nostalgic and a very interesting experience.

If I don't succeed, I hope to see you in New York. Incidentally, I wonder whether you could help me out in connection with a project I have in mind. For this project it is important for me to obtain the sales prices of paintings by Edwin Dickinson and since the show was held at B.U. as well as elsewhere, I thought that you might have the information available and if so, would jot down the prices of a few of the paintings and drawings which were not owned by institutions and private collectors. All I need is the catalogue number

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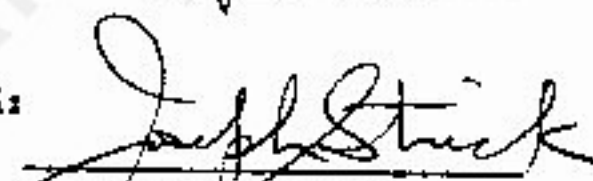
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Ben Shahn's HELIX AND CRYSTAL
received,

date Apr 30, 59

Signed:


Joseph Strick

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



P r i v a t e P o s t C a r d

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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April 30, 1940

Miss Maria Ealand
Picture Section
American Illustrated
United States Information Agency
Washington 25, D. C.

Dear Miss Ealand:

Thank you for returning the Sheeler photograph.

I am sorry that I cannot help you with the color plate of the Dove painting, FLOUR MILL ABSTRACTION. The actual plates are in the possession of the Phillips Gallery or possibly at the U.C.L.A. where the most recent catalogue was produced under the direction of Frederick S. Wight. I would therefore suggest that you communicate with the former, and if unsuccessful, write to Mr. Wight.

Sincerely yours,

RMH:pb

Office of the Dean

Yale University School of Art and Architecture

New Haven, Connecticut

April 30, 1959

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

As a member of the Executive Board of the New Haven Arts Festival, I am writing to ask if your Gallery can assist us in obtaining works of art for the Loan Exhibit entitled "Figurative Painting, U.S.A." I understand that Mrs. Winder, who is an active member of the Arts Festival Committee, has spoken to a member of your staff about the possibility of borrowing works by the following artists: Max Weber, Abraham Rattner, and Ben Shahn. She selected Weber's "Playful Birds," size 36 x 27, priced at \$7,000, and Rattner's "Farm Figures," size 32 x 39, priced at \$2800. Your representative promised a large drawing by Shahn.

The New Haven Arts Festival will be held from June 23 through June 29. We are asking all the dealers to have the works delivered to Budworth's by no later than Tuesday, June 16. The works will then be transported to New Haven by Cohen & Powell, a local firm, and they will be returned to Budworth's on Tuesday, June 30.

If these arrangements meet with your approval, can you verify the above information on the selections for Weber and Rattner, and also let us know the title, size, and price (for insurance purposes) of the Shahn drawing. In addition, may we ask you to obtain from each of the artists a statement on the relation of his work to the title of the show. May we also have some biographical data on each artist? In order to have complete copy for the program, etc., we should have all this information before June 1.

With many thanks, and all good wishes,

Sincerely,


Gibson A. Danes
Dean

dmh

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POL

friend of Rathbone
C16 4/24

April 20, 1950

Mr. Richard K. Weil
6212 Forsyth Boulevard
St. Louis 5, Missouri

Dear Mr. Weil:

When I returned from Washington, I found a note to the effect that you had called at the gallery in my absence. I regret that I did not have the pleasure of seeing you.

We have just had a number of paintings returned from a large exhibition and have a larger selection of paintings by Deas, O'Keeffe, Marin, and the other artists on our roster. Should you be in New York in the near future, I hope you will pay us another visit.

Sincerely yours,

RCM:pb

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 30, 1950

Mrs. Nancy Willey
Apt FEE
227 East 30th Street
New York, N. Y.

Dear Mrs. Willey:

As I did not wish to disturb you at your office I thought it
best to write to you.

Mr. Benjamin Lippincott asked us to deliver to your home the
painting by Rattner which he has just acquired, suggesting
that we communicate with you in advance to make sure that
the delivery would be made at a time convenient for you.

This painting is available whenever you wish and will be
sent to you on the day indicated on the enclosed self-addressed
card — if you will allow at least twenty-four hours' notice
for the necessary arrangements we have to make with our
trucking service.

We shall await your reply.

Sincerely yours,

RM:ph
Copy to Mr. Benjamin E. Lippincott



HOLLAND FESTIVAL

UNDER THE PATRONAGE OF H.M. THE QUEEN AND H.R.H. THE PRINCE OF THE NETHERLANDS

THE HAGUE-SCHEVENINGEN — AMSTERDAM

Festival Office: 30 Gevers Deynootplein - Scheveningen

Tel. The Hague 558700, 558701 - Cables: Festival Scheveningen

Amsterdam Office: 5 Emmaplein - Amsterdam-Z.

Telephone: 722245 - 723320 - Cables: Festival Amsterdam

Amsterdam, 21 April 1959

Mrs. E. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

Only a few lines , to let you know when you have the intention
to come to Europe , - and you like to see the people you need , you
have to come in June - not later - Mr. Sandberg is not in Amsterdam
in July - and the same it is with me I 'm not in Amsterdam from
July 15 till the end of August.

I hope every thing is fine with you and that I'll see you in
Amsterdam this summer.

Many greetings

Sincerely yours,
Toussie Salmonson
Toussie Salmonson - Keezer
Olympiaplein 17
Amsterdam-Holland (phone 732601)

HOLLAND FESTIVAL:

(MEMBER OF THE "ASSOCIATION EUROPEENNE DES FESTIVALS DE MUSIQUE")

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